

ISSUE 53

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Elizabeth Adare
jaunts back to
the Seventies
**TOMORROW
PEOPLE**

QUANTUM LEAP

Season 4
Episode Guide

STAR TREK

Director tells how it's now
the closest to Star Wars
you'll ever see on tv

PLUS: LOGAN'S RUN, BLAKE'S 7 and writing a new DOCTOR WHO book



533



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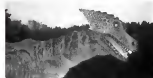


Creating a new look for the new series of *Doctor Who* with the new *Doctor Who* team

Editorial

Reaction to the airing of the new series of *Babylon 5* in the States seems to have been very positive, and anticipation for Channel 4's planned showing of the series in May grows daily in the UK. It is also heartening that this will be a series available to terrestrial viewers, rather than be a programme which can only be seen at the cost of a satellite or cable subscription. While there is no doubt that the satellite stations provide us with our widest range ever of programmes to watch — who'd have believed we could watch an early *Avengers*, *The Twilight Zone* and *The Next Generation* all in one day? — it is a shame that these programmes are consequently hidden from the wider audience of terrestrial television. The next issue is published on the 21st April.

Jan Vincent-Rudski



The breathing breath of Stanley's Dragon

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Front Cover: A quick trip back to Season Two of *Quantum Leap* to introduce our episode guide



Compiled by Dominic May and
Edwin Siam

Who Film Panic

In the meantime, a mad rush is on to get a high-budget Hollywood *Doctor Who* motion picture in front of the cameras before April during which month the big screen rights revert to BBC Enterprises. Producer Felicia Aeden of Greenlight, who is working in conjunction with Lumiere Pictures and an unnamed third party, is attempting to get the project up and running in time. Her partners Peter Latten and George Dugdale purchased the film rights back in 1988 and developed a script *The Last Time Lord* with writer Johnny Byrne. It is understood that although Byrne would finally be paid if this latest production went ahead, his script would definitely not be the one filmed.

Farewell Holmes

The Memoirs of Sherlock Holmes, currently being broadcast in Dolby Surround Sound, concludes on 11 April almost 30 years to the day when ITV first broadcast *A Scandal In Bohemia*, episode one of a new 13 episode series. The adventures of Sherlock Holmes back in 1984, and brings to an end Granada TV's long running affair with the Baker Street sleuth. Production of *Memoirs* was complicated by Edward Hardwicke's non-availability to shoot *The Golden Pince-Nez*, arising from his role in the film *Shadowlands*, which resulted in the script having Sherlock's brother Mycroft (Charles Gray) brought back to assist. Further difficulties arose when Holmes actor Jeremy Burt fell ill, resulting in a hasty reworking of the script. *The Mazarin Stone* to write out Sherlock and put Watson and Mycroft together instead. The final episode *The Caribbean Box* sees a revitalised, and three and half stones lighter, Burt back to utter what he considers a very moving final speech and fitting end to the series: "What is the meaning of

JN-T's Successor Appointed?

The BBC continues to remain tight-lipped about its plans for *Doctor Who* with no official news about the new series being commissioned from Steven Spielberg's Amblin Television, but unconfirmed reports suggest that there is a new series producer, the first since John Nathan-Tanter's departure in 1989. He is Peter Wagg, creator of Channel 4's *Max Headroom* character, who is working with Amblin and Universal with a brief to find an actor with the right degree of "eccentricity, sex appeal, gentleness, humour and a touch of darkness". Casting agents have apparently been hired to scout through names in both Britain and the US. One agent said, "Obviously it has to be someone who has global appeal, and the search is a big one, but British contenders seem to be getting high priority." Latest speculation has included Tom Cruise, Dudley Moore (aged!) and, most notably, Alan Rickman. Steven Spielberg has reportedly requested permission to remake classic storylines from the past 50 years using the latest technology to enable the limitations of the originals to be overcome, for example Dulcis overcoming stunts. A BBC insider was quoted as saying "This is the key: taking it on while remaining as faithful to the original as possible... but people will no longer put up with shaky sets and endless confrontations in long corridors and gravel pits." It has been suggested that former Doctors may also be invited to make guest appearances, an idea contrary of interest to Jon Pertwee. The potential revival has not met with everyone's approval. A certain J Gorman has been busy writing to various newspapers and appearing on Channel 4's *Right To Reply* presenting a 'Doctor Who Fans Charter', which denies attempts to revive the programme via an American route, while narrowly leading people to believe that the sole reason *Doctor Who* fans pay their tv licence fee is to enable production of *Doctor Who*. An unnamed spokesman for BBC Enterprises is quoted as saying "Doctor Who is a British institution and the BBC will be seeking to look after its interest."

TV News

Joe 90 is imminent for transmission on BBC1, and is being handled by the Children's department, apparently due to the lower price paid for it compared with *Captain Scarlet Moonacre*, based on Elizabeth Goudge's *The Little White Horse* comes to BBC1 in the Earth-facts slot, and the Pip and Jane Baker series *Wat on Earth* has been dashed down for a repeat.

Sky One sees the start of the second series of *Star Trek: Deep Space Nine*, plus a premiere UK screening of *Heghlander: The Series* (a second series is being aired in the US and funding is in place for a third) and *Kung Fu: The Legend Continues*. Also back is *The Young Indiana Jones Chronicles*.

UK Gold's *Doctor Who* schedule for April is *The Power of Krell* (4 episodes from 1st), *The Armageddon Factor* (6 eps from 7th), *City of Death* (4 eps from 15th), *The Creature from the Pit* (4 eps from 21st) and *The Nightshade of Eden* (4 eps from 27th).

Berco concludes the Honor Blackman episodes of *The Avengers* on 20 April and commences the Diana Rigg era the next day. For those having difficulty keeping up with the screenings, the channel has confirmed it has the rights to repeat the series and is also negotiating to screen *The New Avengers*. Linda Thorson will attend an *Avengers* signing session at London's Forbidden Planet on 25 April. Berco starts showing the classic *World War II* comedy *Hogan's Heroes* at 5.30 pm weekdays from 4 April. The Family Channel is broadcasting the 13-part children's series *Escape From Jupiter*, which was a co-production between Film Australia and Japanese broadcaster NHK. Shot on 16mm film prior to finishing on videotape, the story concerns Michael (played by Daniel Taylor), who lives on, one of

is Watson? What object is served by this circle of anxiety and violence and fear? It must have purpose or else our universe is ruled by chance, which is unthinkable. But what purpose? There is humanity's great problem to which human reason so far has no answer "Vigra has raised The Television Sherlock Holmes by Peter Haining and updated it to include some details from *The Memoirs*. Price £14.99.

The pulling power of *Doctor Who* continues, in this case for a Golf car. BBC Enterprises refused Volkswagen permission to use the Doctor to sell the Golf, so the advertising company came up with the ad line 'We've doctored the Golf. The new estate is 41% bigger on the inside than the hatchback...'. A BBC Enterprises spokesman was reported to have said, "We are less than amused to see the spirit, if not the legality of our rights to Doctor Who being used this way, but we understand the hotel *Doctor Who* has on viewers and car buyers." So will the BBC now be aiming *Doctor Who* at car buyers?



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PHOTO BY GARY WILSON

Video Update - The Story So Far

Products: TARDIS, TARDIS, TARDIS, TARDIS

- April**
 1st **Tripods 1**
 ST:TNQ Vol 78 *Interface* (L) 31st
 ST:DS9 Vol 12 *The Sages/Deeper Probes*
 1st **New Avengers Vol 4 K is for Kill (Parts 1 & 2)**
 The Saints/The Queen's Ransom/The Smart Detective
 Strange Report 1 Report 4407/Report 4821
 Strings Report 2 Report 3906/Report 3055
 1st **Avengers 10/11/12 (2 Thorsons' 1 Pegg to be decided)**
 Tintin 1
 The Champions 11 The Survivors/The Bystanders
 Fireball XL5/Superstar 1/2 4 episodes per tape
 Randall & Hopkirk 8 Smile Behind Veil/All Work No Play
- May**
 1st **Doctor Who: Island of the Lost (1st/2nd)**
 Great Light
 1st **ST:TNQ 72 Gambit & Phantasma**
 ST:DS9 13 *Cardassians/Melbos*
 Space 1999 18 *Lambda Factor/The Sensor Specie*
 The Champions 12 The Mission/The Gunrunners
 Man in a Suitcase 6 Variation On a Million Ducks 1 & 2
- June**
 1st **Tripods 2**
 Space Vets 1
 1st **Moonbase 3 1**
 The Power Game 1/2 2 episodes each
 Space 1999 19 *Dorcas/Delta's Planet*
 Randall & Hopkirk 9 *Sentimental Journey/Somebody*
 Just Walked Over My Grave
 Randall & Hopkirk 10 *The Man From Nowhere/Just*
 For The Record
 ST:TNQ 80 *Dark Page/Attached*
 ST:DS9 14 *Rules of Acquisition/Necessary Evil*
- July**
 1st **Dr Who: Vestition/Black Orchid (one tape £16.99)**
 Destiny of the Daleks
 Red Dwarf V *Holship and Chasteline*
 Blake's 7: all tapes re-issued at budget price
 The Zoo Gang 1 *Revenge Postdated/Windless Murder*
 The Zoo Gang 2 *African Mister/The Lion Hunt*
 Gideon's Way 3
 Strange Report 3 Report 2493 & 7931
 ST:TNQ 81 *Force of Nature/Inheritance*
 ST:DS9 15 *Second Sight/Sanctuary*
- August**
 1st **Tripods 3**
 1st **Moonbase 3 2**
 The Champions 13 *Happening/Desert Journey*
 Jason K/Dept B 3 *Page Before Dying/Who Plays Dummy?*
 Space 1999 20 *The Immunity Syndrome/The Doctors*
 Randall & Hopkirk 11 2 episodes
 ST:TNQ 82 *Parasite/The Pegasus*
 ST:DS9 16 *Rivals/The Atomate*
- September**
 1st **Dr Who: Rescue/Romans (one tape £16.99)**
 Documentary
 1st **Wild Palms (complete)**
 The Champions 14 *Nutcracker/Final Countdown*
 Strange Report 4 Report 3424/Report 4977
 ST:TNQ 83 *Homeward/Sub Rosa*
 ST:DS9 17 *Armageddon Game/Whispers*
- October**
 1st **Tripods 4**
 1st **Moonbase 3 3**
 ST:TNQ 84 *Lower Decks/Thine Own Self*
 ST:DS9 18 *Paradise/Shadowplay*
- November**
 1st **Doctor Who: The Seeds of Doom**

Single tapes are normally priced at £11.99 with doublepacks £16.99. The 5 September **Doctor Who** documentary release should comprise the expanded **Thirty Years in the TARDIS**, production of which was planned to commence on 1 March.

Book Update - The Story So Far

(Please note The list is subject to change)

- April**
 1st **ST 68 Pagan Transgression (Hawke) £3.99**
 DS9: Young Adult 2 *Stowaways* (Brad Strickland) £2.99
 ST *Mudd's Angels* (J. A. Lawrence) £4.50
 Doctor Who: New Adventure *Legacy* (Gary Russell)
Paradise of Death (Barry Letts)
- May**
 1st **Star Trek Encyclopedia** (Michael & Denise Okuda) £9.99
 2nd **ST:TNQ 30: Debris Planet** (Bill Thompson) £4.50
 ST:DS9 6 *Betrayer* (Lois Tilton) £4.50
 ST:TNQ *Q-In-Law* (Peter David) Audio £5.99
 ST:TNQ *Gulliver's Rhapsody* (Keith Sharrow) Audio £5.99
 Doctor Who: New Adv. Theatre of War (Justin Richards)
 Ltd Edition themed reprint collection - regeneration (mist order)
 The EastEnders Programme Guide (Josephine Munro)
 ST:TNQ *Make Up Effects Journal*
 (Michael Westmore & Joe Nazzaro) £5.99
- June**
 1st **ST 70: Lost Years #3 Traitor Winds** (L. A. Graf) £4.50
 Starfleet Academy 4 *Capture the Flag* (John Vornholt) £2.99
 ST:TNQ Last Ep novelization (Michael Jan Friedman) hbk £3.99
 Dr Who: New Adventure *All Consuming Fire* (Andy Lane)
 The Dr Who Prog Guide (Jean Marc Lofficier) - revised
 ST Adventure 6 *Trek to Madworld* (Stephen Goldin) £4.50
 Lois & Clark: New Adv Superman Graphic Novel
 (John Byrne) £5.99
- July**
 1st **All I Really Need To Know But I Learned From**
 Watching Star Trek (Dave Marnacoco) £5.99
- August**
 1st **ST:TNQ Q-Squared** (Peter David) £9.99
 Doctor Who: New Adventure *Blood Harvest* (Terrance Dicks)
 Missing Adv. Goth Opera (Paul Cornell) - 5th Doctor
 ST:DS9 Graphic Novel (unconfirmed) £5.99
- September**
 1st **ST:TNQ 31: Foreign Foes** (David Galtner) £4.50
 ST:TNQ & DS9 1995 Calendars £5.99 each
 Starfleet Academy 5 *Atlantis Station* (V. E. Mitchell) £2.99
 Dr Who: New Adv. *Strange England* (Bimon Mesingham)
 ST Adventure 7 *Planet of Judgement* (Joe Halldeman) £4.50
- October**
 1st **ST:DS9 7: Watchdog** (Eather Friesner) £4.50
 ST 71 *Crossroads* (Barbara Hamley) £4.50
 1st **Doctor Who: New Adventure: First Frontier** (David McIntee)
 Missing Adv. *Evolution* (John Peel) - 4th Doctor
 Timeframe (David Howe) pbk
- November**
 1st **ST:TNQ 32: Requiem** (Friedman & Ryan) £3.99
 DS9 Young Adult 3 *Prisoners of Peace* (John Peel) £2.99
 ST Adventure 8 *Devil World* (Gordon Ecklund) £4.50
 Doctor Who: New Adventure *St Anthony's Fire* (Mark Goss)
 Missing Adv. *Venusian Lullaby* (Paul Hinder) - 1st
 The Seventies (Howe/Stammers/Walker) hbk
 The Addams Family/Munsters Prog Guide (John Peel)
- December**
 1st **ST:TNQ: Dark Mirror** (Diane Duane) £4.50
 ST:DS9 8 *Are-Madur* (John Vornholt) £4.50
 Making of Deep Space Nine (Judith & Gar Savens) £9.99
 Doctor Who: New Adventure *Parasite* (Jim Mortimore)
 Missing Adv. *Cyber! Bioaphase* (Craig Hinton) - 3rd
 First Doctor Handbook (Howe/Stammers/Walker)
- January**
 1st **ST 72: The Better Man** (Howard Weinstein) £3.99
 ST:TNQ Star Trek Federation (Gar & Judith Stevens) hbk
 DS9 Young Adult 4 *The Per* (Gordon & Peterson) £2.99
 ST Adv 9 *Fate of the Phoenix* (Marketh & Culbreath) £4.50
 The Blake's 7 Programme Guide (revised)
 Doctor Who: New Adv. *Fate The Shadow* (Daniel O'Mahony)
 Missing Adv. *State of Change* (C. Bula) - 6th Dr
- February**
 1st **Doctor Who: New Adventure: Ser Peca** (Kate Orman)
 Missing Adv. *The Ghosts of N-Space* (Barry Letts) - 1st
 The Red Dwarf Programme Guide (Steve... &...)



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Audience

This issue reviews the ratings from week ending 2 January to 20 February 1994, a period which saw the debut of *The New Adventures of Superman* (aka *Loki and Clark*) on BBC1, *Planet of the Apes* on Channel 4 and *Red Dwarf* and *Quantum Leap* battling each other for supremacy on BBC2.

On 2, *Red Dwarf* was the eventual victor emerging with a 4.75 million average compared with *Leap's* 4.5m, although the latter managed to top BBC2's chart for week ending 9 January. *Red Dwarf*'s performance could well prove noteworthy given that the first episode increased its rating by 700,000 viewers to 5.51m. *Red Dwarf* is so successful now that the first series was watched by four times as many viewers during this repeat run than on its original broadcast in 1988. *Star Trek* continued to impress considering its age and number of screenings with a 3.78m average, only failing to top the 2 January listing because of the premiere of *Born on the Fourth of July*. *Captain Scarlett* faded during the period down to 2.5m from its previous 3.1m average, while *The Man From U.N.C.L.E.* virtually maintained its audience (2.4m).

BBC1's quirky *Superman* series commenced with a creditable 10.27m, before averaging at 8.5m. Also on 1, *Absolutely Fabulous's* average 10.8m for its first three episodes from series two more than justified Alan Yentob's decision to poach it from BBC2. Interestingly over 10% viewed it on video playback in the week following rather than as transmitted. Repeats of *The Crystal Maze* still brought in healthy audiences to Channel 4 with a 2.8m average. Expect a virtual doubling when the new series begins in April. *Planet of the Apes* has performed well in the Sunday morning slot drawing 2.4m and building up an audience for *Little House on the Prairie*, which attracted 3m and massaged *Doctor Who's* encounter with *The Green Death* on BBC2, which averaged just

Star Treks Update

Please note: This list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(21 Mar) Geordi Boleyn is suffering from the flu, and Nurse Ogawa announces that she is pregnant. While Picard and Data are away, the crew suffer behavioural changes. They are de-



Geordi Boleyn in *Geordi's*

volving — Doanna is becoming an amphibian, Riker is a pre-historic man, and Worf is a sampaning Klingon animal. Guest cast: Ogawa (Pat Yasutake), Boleyn (Dwight Schultz). Teleplay by Benjamin Biegs, directed by Gene McFadden.

(28 Mar) Journey's End: Picard is assigned to relocate a group of American Indians from a planet that is now Cardassian territory. Also features Wesley Crusher and the Traveller, and finds Wesley's career taking an unexpected change. Guest cast: Wesley Crusher (W. Whiston), Lakanta (Tom Jackson), Admiral Necheyev (Natalia Nogulich), The Traveller (Eric Myrsk), Jack Crusher (Doug Werf). Directed by Corry Allen.

Plot unknown for *Firstborn* (25th Apr). The series concludes with the two-hour story *All Good Things*.

Deep Space Nine - Season 2

(21 Mar) Profit and Loss: Quark risks everything to win back the love of his life — a Cardassian fugitive. Guest cast: Natrix (Mary Crosby), Garak (Andrew Robinson) Gul Toran (Edward Wiley). Teleplay by Flip Kobler and Cindy Marcus, directed by Robert Warner.

(28 Mar) Blood Oath: Three aged Klingons arrive on Deep Space Nine — Koloth (from *Classic Trek's The Trouble With Tribbles*), Kor (from *Ensign of Mercy*), and their leader Kang (from *Day of the Dove*). They are seeking Dax, who decades ago made a pact with them to kill Albino, their greatest enemy. Dax risks her future with Starfleet to fulfil the blood oath. Guest cast: Kor (John Colicos), Kang (Michael Ansara), Koloth (William Campbell), The Albino (Bill Bolander). Teleplay by Peter Allen Fiskis, directed by Winch Kolbe.

Blood Oath Klingons Koloth (William Campbell) and Kor (John Colicos)



above 1m (episode 3 became the first UK terrestrial screened episode to fail to even obtain this with 0.8m). *Mark and Minky* did not benefit from its day change, hardly registering in the ratings and a similar fate befell *Bottom*.

X-Files made its debut on Sky One with 0.55m and went on to average 0.46m just defeating the reruns of *The Next Generation's* Seasons Five and Six which won 0.44m. The only ITV programme to figure this period was *The Tomorrow People*, which obtained between 3.5 and 4m. TV Zone 5's analysis failed to mention that the late night screening of *The Life and Loves of a She-Devil* drew an audience of over 5m, on two occasions making it the ninth most watched drama on all four channels. Similarly *Doctor Who's* *Planet of the Golems* was 10th most viewed drama for its first episode and the whole run averaged 3.6m comparing favourably with season 26 from 1989.

Chillers

Shooting got underway in Leeds on 27 February, on Yorkshire TV's *Chillers*, four one-hour contemporary psychological thrillers, designed to scare, shock and terrify. It will draw on the strengths of popular cinema releases such as *Nightmare on Elm Street* and *Fatal Attraction*. The first film, *Here Come The Mirror Men*, has been written by Stephen Gallagher (*Chimera*) and stars Phyllis Logan, John Simm, Paul Reynolds, Matthew Scurlfield, Mark Arden, Caroline O'Neill, Alex Knight, Rebecca Callard, Anna Kenney, Cheryl Mankor and Christopher Roach. Transmission is expected on ITV before the end of the year.

Forthcoming

Joining Bryan Brown in the cast of *The Wanderer* (see TV Zone 52) are Tony Hyatt (Kinzig)

and Kim Thomson (*Virtual Murder*). The series is produced by Steve Lanning and directed by Bob Mahoney. ITV's new Richard O'Brien vehicle *The Ink Thief*, which was due to be shown in March, has been postponed until at least June. O'Brien plays a character who gains power over children's imaginations by stealing books and paintings and 'bubbling' them up in his 'Power Machine' and then drinking the resultant golden life-giving liquid. His co-stars include Tophy Wilson, Richard Widings and Gary Martin.

Paul Abbott is producing the second series of *Cracker*, which will be written by Jimmy McGovern and newcomer Vince O'Connell. *Vince Price: My Life and Crimes* is a one-hour documentary about the late Horror film actor, made by Hestelberg Films, which mixes classic film clips and rare interview footage and

OUT OF THE BOX

What's on around the UK

All times are in GMT. All times are subject to change.

Please note: This list is subject to change.		
Daily (Monday - Friday)		
00.00	The Outer Limits (from 18 Apr)	Sky One
17.00/22.00	Star Trek	Sky One
02.00	The Avengers	Bravo
23.00	The Twilight Zone (to 5 Apr)	Bravo
23.45ish	Doctor Who	UK Gold
Mondays		
17.00	Batman	S4C
18.00	Babylon 5 (from May 9th)	C4
20.00	X-Files (from 4 Apr)	Sky One
21.00	Memoirs of Sherlock Holmes (to 11 Apr)	ITV
22.00	Northern Exposure	C4
23.00	Get Smart	Bravo
Tuesdays		
16.40	Watt On Earth (from 5 Apr)	BBC1
17.10	Dark Season (to 29 Mar)	BBC1
18.00	Batman	C4
18.00	The Invisible Man	Bravo
18.30	Torchy the Battery Boy	Bravo
19.00	Dr Who: Paradise of Death (from 12 Apr)	Radio 2
21.00	Quantum Leap	BBC2
22.30	Tales Of The Unexpected (from 5 Apr)	Family
Wednesdays		
17.10	Dark Season (final episode 30 Mar)	BBC1
17.10	Moonacre (from 6 Apr)	BBC1
18.00	Star Trek (to be replaced by TNG)	BBC2
18.00	Mork and Mindy	C4
23.00	Get Smart	Bravo
Thursdays		
16.40	Stanley's Dragon (from 7 Apr)	ITV
16.40	Watt On Earth (from 7 Apr)	BBC1
18.00	The Crystal Maze	C4
22.30	Tales Of The Unexpected (from 7 Apr)	Family
22.40	Something Strange	ITV
Fridays		
18.00	Captain Scarlet	BBC2
18.25	The Man From UNCLE	BBC2
19.00	The Twilight Zone (from 15 Apr)	Bravo
21.00	Red Dwarf VIII	BBC2
23.00	Get Smart	Bravo
Saturdays		
09.00ish	Parallel 9 (from 23 Apr)	BBC1
11.00ish	Joe 90 (from 23 Apr to be confirmed)	BBC1
11.00	Bill & Ted's Excellent Adv (to 23 Apr)	Sky One
11.00	The Stone Protectors (from 30 Apr)	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	I Spy	Bravo
12.30	Toxic Crusaders (from 16 Apr)	TCC
13.30	The Twilight Zone (from 16 Apr)	Bravo
14.30	Bewitched	Sky One
15.30	The Invisible Man	Bravo
15.00	Wonder Woman	Sky One
17.30	The New Adventures of Superman	BBC1
18.00	Survivors	UK Gold
18.00	Young Indiana Jones (from 9 Apr)	Sky One
19.00	Kung Fu: Legend Continues (23 Apr on)	Sky One
Sundays		
00.30	Monsters	Sky One
09.30	Incredible Games	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.30	My Favourite Mermaid (to 10 Apr)	TCC
10.45	Planet of the Apes (to 10 Apr)	C4
11.00	Bill & Ted's Excellent Adv (to 24 Apr)	Sky One
11.00	The Stone Protectors (from 1 May)	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.30	Toxic Crusaders (from 17 Apr)	TCC
17.30/14.00	Worzel Gums (to 10 Apr, 14.30 17 Apr on)	UK Gold
18.00	Survivors	UK Gold
18.25	The Fugitive	BBC2
18.00	Lost In Space	Sky One
18.05	Escape From Jupiter (from 10 Apr)	Family
20.00	Star Trek: Deep Space Nine (from 3 Apr)	Sky One
21.00	Highlander: The Series (from 3 Apr)	Sky One
22.00	Tales Of The Unexpected (to 3 Apr)	Family

commentary by Price. It was launched at last month's Monte Carlo programme market. A forthcoming edition of ITV's **The South Bank Show** is being devoted to horror writer and director Clive Barker.

Work has been completed on mini-series **Stephen King's The Stand** and the result will be seen on ABC TV this May. The cast includes Laura San Giacomo, Miguel Ferrer and Matt Frewer and Mick Garris is the director. **Scavengers** is a new Sci-Fi adventure game show for ITV, where contestants have to overcome alien life forms, lethal pollution, deadly and uncontrollable machines and inhospitable terrains to salvage the spoils of an intergalactic war.

Production company AGTV is looking for physically fit participants between 18 and 45, who are practical, outgoing and interested in Science Fiction. If interested write for an application form enclosing an SAE to Scavengers, PO Box 333, Truro, Cornwall TR1 3YW. ITV has purchased a 13-part children's series **Tales From The Crypt-keeper** from animation house Nelvana. Broadcast by US network ABC last Autumn, it is an animated collection of Horror Fantasy stories with a moral.

Mace Neufeld and Robert Rebase (executive producers of films **Batman** and **Patriot Games**) have signed a development deal to bring a live-action series of comic strip **Tony and The Pirates** to tv screens. As part of its 1994/5 season Buena Vista Television is investing \$50 million in animation including a drama series entitled **Gargoyles**, which is to be the first action-adventure from Disney's TV Animation factory. The Children's Channel is developing **Meg Foster**, a soap opera about a schoolgirl superhero, which it hopes could become a long runner.

Trek Specks

The **Next Generation** and **Deep Space Nine** were the third and fifth most watched syndicated shows in the US during 1993. Only **Wheel of Fortune** and **Jeopardy!** dundit TNG, while Oprah Winfrey piped DS9 for fourth position. The next most popular drama was **Baywatch**, in 19th place!

Shorts

Patrick Stewart and his one-man



The cover for the novelization of the last **Next Generation** tv episode, well... almost!

production of **A Christmas Carol** have been nominated for Best Actor and Best Production awards respectively by the Society of West End Theatres. Down Arcey has quit the ITV Network Centre as controller of children's programming to join Channel 4 as director of arts and entertainment. Arcey's children's policy has been to encourage Fantasy programming on ITV and some producers are concerned that his departure may result in a commissioning cessation if his successor differs in policy.

Further to **TV Zone 51** where we high-browedly rumoured a **Red Dwarf** motion picture, Grant Naylor Productions has indeed been negotiating with two US studios with a view to making it a reality.

Star Trek production company Paramount was finally taken over by Viacom, who paid \$10.1 billion for the privilege, after five months of negotiations. The BBC has sold **The Borrowers** to Czechoslovakian broadcaster NOVA TV. The series has again been nominated for best children's and youth programme at this year's Indie Awards. Meridian TV has sold **Eye of the Storm** to German broadcaster ZDF. French TV channel M6 is screening **Thunderbirds**. The cult comedy series **M*A*S*H** is being shown for the first time on Sky One, but with a lighter track, having been shown since 1974 on the BBC without the need for one. **SeaQuest** DSV has been nominated for a US TV People's Choice Award as favourite new tv drama.



FILMING THE FANTASTIC

PAUL
LYNCH
PART
TWO

Battle Lines
Sisko and Bashir
discover a war with a difference

WHEN THE producers of *Star Trek: The Next Generation* were getting ready to launch a new spin-off series set on a distant space station, they knew it was important to put together a stable of their most dependable directors. Not only did they need to be well-versed with the technical demands of the *Star Trek* universe, but they would also be instrumental in shaping the new series into its own entity.

Mini Movies

Having directed five episodes of *The Next Generation*, including the acclaimed *The First Duty*, Paul Lynch seemed like a natural choice to helm *Deep Space Nine*. "It's a whole new world," he explains during a break from *Battle Lines*, the last of his episodes for the first season. "It's also the most expensive show that's ever been on television. *The Next Generation* is a million five an episode, and this is about a million nine. Each episode is a mini-movie; it's the closest to *Star Wars* as you'll ever see."

For Lynch, directing some of *Deep Space Nine*'s earliest adventures meant a long list of problems to solve. "There are a lot more special effects," he claims, listing some of his biggest stumbling blocks. "The sets are more complicated. When you see some of them, such as the Promenade

— I always want to call it 'The Galleria' — it's a very impressive set. It's built on two levels, and is quite different from anything on the *Enterprise*.

"It's also lit differently, much moodier, much darker. I took a friend of mine who was visiting to see the *Enterprise*, and he said, 'How wonderful, how bright and clean it looks!' and it does. The sets on *Deep Space Nine* are quite dark and quite complex."

Lynch's first episode of *Deep Space Nine* was *A Man Alone*, a complex

Q-Less Directing comedy



storyline featuring several divergent plot lines. "There were three stories, each one with its own pace, and its own beginning, middle and end. Obviously the one with Odo being blamed for the murder was the most important, because he was in serious jeopardy."

"The most pleasurable part of *A Man Alone* was a scene where O'Brien's wife and Rom (Quark's brother) have a discussion as they make their way through Quark's Bar. That was fun for me, because it wasn't simply the two of them standing there.

Battle Lines Immortal adversaries



"I worked out the shot so they walk down the entire length of this bar, and it tied in with what the dialogue was all about. In this case, that was her pleading with Rom to send his kid to school, and him trying to do his job in the bar and hoping she will disappear. She keeps on with him, not wanting to disappear right up to the end, where it is left undecided, and she makes one last plea. It was poetry and thrust all the way through. I liked that scene a lot."

Lines to Remember

In contrast with *A Man Alone*, Lynch's next story, *Babel*, concentrated on a single storyline, as the inhabitants of Deep Space Nine fall victim to an aphasia-like virus which robs them of their ability to communicate. "That was pretty much a straight, driving story of a disease that afflicts the station, and how they deal with it, and the fight they go through. It was pretty much an A-line story from beginning to end."

With *Babel*, Lynch was confronted with the ultimate in tongue-twisting dialogue, as the cast members had to recite normal words, but in unusual combinations. "The note came from the producer, that for whatever reason, the lines were not to be changed from how he wrote them. They were to be specifically spoken, and I said fine, and that's how they memorized the lines."

"There was one line —" Lynch turns to his script supervisor who is sitting nearby. "— what was the line from *Babel* that everybody was doing yesterday, Judy?"

"Dinner to bug," comes the response.

"That's right, 'dinner to bug,'" Lynch smiles.

"That's what O'Brien says on the bridge when it first hits him. It eventually became the running line around here!"

Lynch returned to *Deep Space Nine* a few weeks later for *Q-Less*, which he describes as a 'screwball comedy.' "It was the most difficult one to do, because comedy is timing and comedy takes time, but it was also the most rewarding."

"In *Q-Less*, Q and Vash meet again, and what makes it fun is the relationship between the two characters. The staging and

timing were difficult to do, because it's kind of a SF/comedy. You've got the face going on, but you've also got Q appearing and disappearing, and in the process he changes his clothes. The time it took to do that was just incredible, with the actors running back and forth changing their clothes, knocking off the cameras and moving people around. There were some very long hours working on that one."

Lynch adds that while the shooting was made easier by John DeLancey, who has been playing Q since the *Next Generation* pilot seven years ago, the technical challenges of *Q-Less* were still difficult to master. "Remember, you've got three actors, all of whom have to react at exactly the same time. It takes several takes to get three actors in the same place, timing it exactly even if they're all great actors. You've got to time it just right, and that's what was difficult. It still turned out to be a great show."

Tribal Fighting

Less difficult was *The Passenger*, another mystery story, which the director likens to the work of Hitchcock, Murnau and DePaola. That was followed by *Battle Lines*, Lynch's last *Deep Space Nine* episode to date. "It's a combination of characters and action," he elaborates. "To me,



it seemed to be a parallel about the Eastern Bloc tribal fighting."

Having spent a large part of his career working in Science Fiction, Lynch expresses a great fondness for the genre, although he remains outspoken about some of the recent entries into the field. "My girlfriend is 26, and she and her friends don't watch tv," he declares. "They may watch a bit of sports or news, or rent videos, but generally the only shows they watch are *Star Trek* [*The Next Generation* and *Deep Space Nine*]. I

think the future of television is in something to do with the *Deep Space* stuff or *The Next Generation*, that deal with the technology and unusual stories."

"I think one of the reasons they don't watch television anymore is they've basically seen all the stories, and with some of the shows that truly misfired, like *Space Rangers* which is 'cops in space', there's just no hope. Nobody wants to see cops in space. They don't even want to see cops on Earth anymore, unless it's reality. If it's reality programming, they'll watch it, but to see fictional cops and things like that, I don't think there's a hope in Hell."

Does Lynch have a theory for this failure? "I think that sort of show threatens people, and people don't want to be threatened. They want to escape. You can provoke as long as you do it in a distant galaxy far away."



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Battle Lines Kim in fighting form



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Babel D59's future depends on the funding for



"It's amazing that the syndicators and the networks haven't caught on. I think they've all missed it."

According to Lynch, *The Next Generation*, and now *Deep Space Nine*, have set the standard by which SF television will

now be judged. "What started on *The Next Generation* grew and grew and grew, both in story content and in make-up and effects and everything else, and it's gotten better and better, from its first year right up to today. *Deep Space Nine* will replace it, and then that will go five years and spawn something else; whatever that may be, I don't know. I do believe that's what people want to see.

Big Money

"Last year," Lynch continues, "Star Trek made 55 million dollars for Paramount, according to California Business. What is the point of spending \$700,000 an episode, and doing a bunch of shows that nobody really wants, that fail in the ratings, and then dies after a year?"

"The whole ambition I should think, is to do a series like *Deep Space Nine*, and spend the two million dollars so you can get it back. What's the gamble? *The Next Generation* did it. *Deep Space Nine* has done it. If you spend the money on a quality product, people will watch it."

As if on cue, one of the assistant directors approaches Lynch and tells him they're ready to start shooting the next scene. The director smiles; it's obvious he's enjoying every minute of his time on the *Deep Space Nine* set. Although this may be his last visit to the final frontier for some time, Lynch looks forward to his next visit, whenever that may be.

"Television has become formulated now, and this applies to a lot of very good shows. The one nice thing about *The Next Generation* and now *Deep Space* is they're more like films," declares Paul Lynch as he settles back in the director's chair.

"They're shot like films, they are thought of more as movies than a television series, and the plus about doing them is that each show has a different tone to it. My first story was a murder mystery, the second one, a race to try and save the people who have this disease, and the third one was a screwball comedy.

"I don't know what the next one will be like."

Joe Nazzaro

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More Blake

D Morris

Tollidine, Worcester

I'm not about time your magazine started to do more features on *Blake's 7*? Every time I buy your magazine it's always full of *Doctor Who* and *Star Trek*. I'm not over keen on either of these programmes but *Blake's 7* was a very good programme, well acted, full of both serious and funny scripts.

I think, as I suppose many others do, that it should never have been axed. It should have brought the show to a proper end, not leaving everyone guessing. We've been guessing for over ten years. They need only make a film and it would please a great many fans. I know I would like to see *Blake's 7* back on my screen.

I mean we have to sit through *Doctor Who* and *Star Trek*. They still make new adventures for *Star Trek* and they're hoping to make more *Doctor Whos*. Yet these shows didn't come anywhere near the standards of *Blake's 7*. The characters in *Blake's 7* were unique to say the least. No one could match Paul Darrow for his portrayal of Avon, he was mean and moody, yet could show signs of vulnerability. All the characters in *Blake's 7* were very well played. Please, BBC, bring it back. Editor: TV Zone has already given extensive coverage to *Blake's 7*, and we will certainly return to the series, but, by way of a seemingly instant TV Zone reaction, this issue features an interview with *Blake's 7* director Penant Roberts!

Nightmare

David Thomas
Penzance, Cornwall

The other day, I woke up from a very nasty dream. In this dream,



Standby to relaunch Stingray Photo: BBC

I dreamt that the BBC had sold *Doctor Who* to America, who promptly cocked-up the series by putting a second-rate American actor in the helm of the TARDIS, which had, by the way, grown a pair of lips, literally coated with bright red lip-stick. I went downstairs and switched on UK Gold and, to my horror, I discovered that it was not a dream: the BBC are actually thinking about selling *Doctor Who* to the Yanks!

I think this is a betrayal and insult to all loyal fans of *Doctor Who* who care about the series. If the Beeb wish to kill the series, why don't they do it with a little dignity — maybe one final shoot out between the Doctor, the Master, the Daleks and the Cybermen, in which the Doctor is finally exterminated? Better a quick, clean death than a long, drawn-out death in an American format. Those are my feelings on the matter, I do know they're extreme, but that's how I feel about the subject.

Oz Who

Steven Cateris

New South Wales,
Australia

Doctor Who is back! A new Australian children's series, *Mission Top Secret*, which recently finished its run on the Channel Ten network, is just like the *Doctor Who* of the early 1970s.

Mission Top Secret was created by Roger Maram, who is best known to fans of cult television for *The Last Islands*, a series about a group of teenagers of various nationalities shipwrecked on an island whose society is still on the same level

as Australian colonial society, and which left an indelible impression on the minds of we Australian children of the Seventies! (Editor: And in Britain also).

His latest series involves the adventures of Sir Joshua, an inventor, and his 'companions', Albert and Victoria, as they fight the Master-criminal, Savage. Oh yes, each story is broadcast in four parts. Not only that, Sir Joshua owns a broken-down time machine.

The plots vary from borderline SF (the recovery of a crashed space laboratory) to straightforward children's drama (chasing a stolen horse).

To be brutally honest, *Mission Top Secret* isn't in the same class as *Doctor Who* or *Timeslip*, two series which made the transition from children's programme to adult entertainment — nor is it in the same class as *The Girl from Tomorrow* — but *Mission Top Secret* might, just might, be the series that fills the niche left by the departure of *Doctor Who*. Speaking of *Doctor Who*, I read in a local newspaper that a production house in your country was going to make a gay version — have you heard anything about it?

Editor: We contacted the company and they have confirmed that a gay version of *Doctor Who* is indeed 'being discussed'. More news as it comes in.

Trek Trash

M A Badger

Telford, Shropshire

When I first saw *Star Trek* a few years ago, I loved it! I even

enjoyed seasons one to four of *Star Trek: The Next Generation*. Season Five and Six appeared to me to be a show running out of ideas and central characters becoming dull. Then came *Star Trek: Deep Space Nine*, and is frankly in my opinion a waste of an hour in front of the video. Now we have *Star Trek: Voyager* on the way? *Star Trek* is no longer entertaining, it's nothing special and nothing new and has been done to death with spin-offs and movies.

Call me what you like but to me *Star Trek* has had its day and is now just another tv show.

Fishy Pair

Editor: C Savva of *Ponders End*, Exford wrote to the BBC to find out what had happened to the final two episodes of *Stingray*. Lee Rogers of the BBC's Viewer and Listener Correspondence section replied with the following letter.

I am sorry to hear you were disappointed that the last two episodes from the recent series of *Stingray* repeats were suddenly replaced with the first two episodes. I have been in touch with the Programme Acquisition Department who assure me they will try to make amends. I understand we have the right to show this series again, and we will make sure that every episode is included. In the meantime, if there is an opportunity before then to show *The Lighthouse*, *Drillers* and *Aquasaw* of the four on their own, we will certainly do so.

Quantum Praise

Will Griffin

Portsmouth, Bristol

I have read a lot of criticism

about the fifth season of the brilliant *Quantum Leap*. Well, from what I have seen of the series so far, the attacks that have been made are unfair and unjustified.

The fifth series as a whole has been entertaining — my favourites were *Killer's Time*, *Nowhere To Run* and *Lee Harvey Oswald*. Since pretty much everything I've read about this season has been negative, it would be nice to hear something positive for a change. The fifth season may have changed things and moved a few rules about, but some of the best episodes of all have been like this — *The Leap Home*, *The Leap Home Part II* — *Wetness*, *The Leap Back* etc. As for the new theme — well, I like it, but I still prefer the old one.

With such episodes as *Trilogy Parts II and III*, *Reverence*, *Return* and *Mirror Image*, all of which I await with bated breath, to come, there is still a way to go for British viewers. I hope Season Five will not see the end of *Quantum Leap*, certainly it is the best programme on tv, and if the fans are prepared to stick with it, even the ones that didn't think much of the final (?) series, perhaps we will see more of Sam and Al in the future.

X-Factor

Paul Madden

Worktop, Notts
I was just about to do this letter when your latest special came into the shop. I can't tell you how pleased I was when I noticed that *X-Files* was on the cover. I really enjoy watching the programme on Sky and I have every episode to date on tape and I'm looking forward to taping the rest of the series. I was however a little disappointed to find out that the article was only two pages long. As a big fan of the paranormal myself I think that the *X-Files* is one of the best things to happen to tv in a long time. I do understand that as the series is somewhat new you may not have a whole lot of background on the show. However anything is better than nothing, how about an episode guide especially as Sky is for some reason showing the episodes without their individual tales. Also some puns would be appreciated. By the way, David Duchovny's portrayal of Fox Mulder is brilliant and not at all bland.

Apes Hit

Rob Bagnall

Leek, Staffordshire
It is not unusual for tv shows viewed in childhood to prove disappointing when revived years later for a new generation. One pleasant exception to this 'rule', however, is the spin off from the classic film series, *Planet of the Apes*. In my early years, I can remember the programme being something of a minor cult. We had the action figures, comic books and masks, which all, tragically, went the way of all flesh. (Why are kids unable to spot future collector's items, while they're trashing them in the garden?) Though lighter in both plot and tone to the rather philosophical, deeply thought provoking movies (all humans can actually talk in the tv series), the show still manages to make a few intelligent observations about the folly of human-kind and its inevitable self-destruction, without suggesting that the ape civilization has all the right answers either.

Basically a formula situation, somewhat overused in Fantasy television since *The Fugitive*, the entertainment comes not so much from the stories as the characterisation. After his memorable portrayal of the sympathetic chimpanzee Cornelius, in the original movie, Roddy McDowell here plays a similar simian, the outlaw on-the-run Gaylen. Helped tremendously by competent performance from Ron Harper and James Naughton as renegade

humans Verdon and Burke, with some witty dialogue exchanges between the three protagonists, great support from their arch nemesis Urko, played perfectly by Mark Leonard, and the stunning ape make-up, still brilliant even by today's high standards.

It all adds up to an enjoyable piece of nostalgia, and the best reason I can think of for getting up before midday on a Sunday morning.

I have read that only fourteen episodes were made. Is this true, and if so, does Channel 4 intend to screen them all, and are they being broadcast in their original order?

Editor: There were indeed only fourteen episodes of *Planet of the Apes* made, Channel 4 intends to show them all and transmit them in their correct order.

The apes did in fact return to the small screen in 1976 in a thirteen episode animated series called *Return to the Planet of the Apes*. The series was a curious mix of the films, the tv series and Pierre Boulle's original novel. *Urko and Zira* were the 'bad' apes who this time around had modern day technology to aid them in pursuit of three new time travelling astronauts. *Cornelius and Zira* were the friendly chimpanzees who sympathized with the plight of Bill, Jeff and Judy.

Memory Probe

Gillian Moore

Maryport, Cumbria
I just received your *Secret*

Agents Special and found it very interesting especially the article on *Probe* which I remember quite well from when it was on. I'm sure that a lot of your male readers will be pleased that you actually printed one of 'those photographs' of Katy Manning. To redress the balance, how about printing one of John Levene as he appeared in episode six of *The Time Monster*? That is if they haven't all been snipped up already!

Editor: We leave the final word on 'those photographs' to a reader from rather further afield than normal...

Scandal

Dalek Supreme

Dalek City, Skaro

I wish to protest to the strongest possible terms about the publications of that obscene photograph of the human female coveting man with one of our great and illustrious numbers.

This taking-up of scandal comes at a particularly unfortunate time for our noble race, as the Emperor Dalek and I, together with the council, have been making efforts to inject a new moral imperative into Dalek policy, we like to call it 'Back to Basics'.

Our record of violence and abuses of human rights is far from exemplary, this is true, but in terms of moral rectitude and personal conduct we are inviolable, we are unimpeachable, invincible, no loyal dalek would submit to such obscenity and depravity, your readers should know that the dalek shown with his manipulatorium in such perilous straits was only a desecrated shell — yes, the paraphernalia stooped so low as to use the remains of a deceased war hero, who perished in the sordid affair at Alderley House in 1972, to execute their lewd imaginings! Such is the desperation of the scandal-monger. Furthermore, we understand that there is another supposedly compromising picture being circulated, even reproduced on the underside of souvenir video ties with the approval of our kin at the BBC, a 1967 photograph purporting to show our very Emperor himself hanging from the ceiling with all his sensor bolts on display! If you dare to print this filth, Wanksworth will know the meaning of scorched earth policy. You will be exterminated!

Editor: We just don't care do we! Till next month...

The Emperor Dalek — sensor bolts and all



ELIZABETH ADARE

Elizabeth Adare in 1994 Photo © J. Gendak



LOOKING BACK AT THE TOMORROW PEOPLE

LONG before four children materialized on an island in the Pacific, there was a generation of The Tomorrow People who needed belts to jump. Long before there was a buried spaceship, there was a hidden base in the London Underground, and a biological computer called TIM.

Elizabeth and John (Nicholas Young) dust off the cobwebs on TIM

and before Adam, Megabyte, Ami and Kevin, there was John, Stephen, and Elizabeth.

Elizabeth Adare played Elizabeth throughout seven seasons of *The Tomorrow People*, joining the show for its second year in 1974. She had initially started acting as a hobby, then went to theatre

school and embarked on a full-time course. Walk-on parts were followed by more substantial television and theatre work, until she learned that producer Ruth Boswell and series creator Roger Price were auditioning for a young female lead to replace the recently departed Samantha Winnill in *The Tomorrow People*.

Latent Puberty

"At the time they were looking for a young person, aged fourteen or so," says Elizabeth, "but they hadn't been able to find a fourteen year old black person. I went with bunches in my hair and wearing a short skirt and tried to be fourteen."

"I had to read the scripts along with Roger [Price] and Ruth Boswell, then they did a screen test to see how it looked. I thought I hadn't got it because that script was written for a younger person and the whole point about the *Tomorrow People* was that as you got into puberty, if you had this power within you it would emerge. Then Roger decided to make her a student teacher, and I could play it more or less my own age. I was described as having 'latent puberty', which was the reason it didn't come out at the right age!"

"They asked me what my favourite name was, so I said Elizabeth, and that's how I came to use my own name for the show."

At the time of her audition, Elizabeth had not had the opportunity to view all of the



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Photo © Thomson is a member of The Production Group Company

Above: Elizabeth found herself in various costumes and situations

first season's thirteen episodes. "I had seen a couple," she admits. "It was shown quite early in the day so I was generally working. I liked the idea behind it, what was captivating about it was that it felt it could almost happen. Around that time people were into the paranormal and telepathy, so there was something believable about it."

Psychic Tests

Roger Price's own interest in the paranormal encouraged him to take his principal cast along to a parapsychologist based in Twickenham, who conducted the famous "which card am I holding" test on them. "We were just hopeless!" Elizabeth laughs. "I think it was Roger's dream that he would actually find someone who was telepathic, and then he could really sell the programme!"

Elizabeth admits that she found the series, which was made during the formative years of television special effects, a

perfect opportunity to widen her experience. "I learned an awful lot from that series technically. The whole thing of using Chromakey, and then disappearing and appearing while other people were moving — we pioneered a lot of that, Roger had a brilliant mind, and we all got involved. I think it really just showed me about the running of tv. It's so important when you're doing a piece of drama or whatever to know what's going on in the gallery, and know what they might be thinking or feeling. Because we were allowed that freedom — we were allowed into the gallery when we weren't filming — it gave us that overall picture. Roger gave us a lot of freedom in rehearsal, and we could change things if we felt our characters wouldn't say something."

The least enjoyable aspect of working on the production was the continual hold-ups, frequently caused by the arduous process of getting the visual effects right. "The technicians liked working with us because it meant overtime! It was very slow, and Roger was creative as well, and trying new ideas, so it took an awful long time to film. We were sometimes in there just getting things right, because he was a perfectionist. The lighting technicians, the costume people, the make-up people, everyone had to do things that were so unusual, but it made their jobs interesting. I think Ruth was the only one who really

Mental communication with the aid of TIM



panicked because she was the producer and she had to pay for any over-eats."

Did anything ever go drastically wrong on the show? "There were mistakes all the time. Things that technically didn't work out, and as a team there were a lot of laughs. We all forgot lines and those sort of things. We rehearsed quite thoroughly beforehand and once we got into the studio it was really about the effects and keeping the momentum there."

Clashing Colours

Elizabeth Adame cites her debut adventure, *The Blue and the Green*, as a favourite. The story concerned a trend among young people for wearing a coloured badge, blue or green, which developed into an obsession and resulted in open confrontation. "That caught the imagination of a lot of young people, but we were worried about that because the blues and the greens were fighting in the episode. We were concerned in case children started to think of themselves as blues and greens."

"There was another one where we wore things like wet-suits [*The Living Skins*] which were supposed to cling to our skins. It was things like that which really caught people's imaginations."

Elizabeth remained with the show throughout seven seasons, enjoying it immensely, and satisfied that she was steadily employed. "Towards the end I went



Stephen (Peter Vaughan-Clarke) shows Elizabeth her jaunty belt

Make-believe Space walk using the Chromakey process



out of the series for a little while, and had just head and shoulders shots, because I had my baby, who is sixteen now! I went back after. It was quite sad the way it finished. By that time Thames had got a bit tired of having younger people around, and were looking for new things. Roger moved on and did a magazine programme with Pauline Quirke."

Breaking Up

For most of the cast it was an amicable ending to a long-running association. "We were all still talking when we left. Sometimes that can be difficult, but it was a good team. I made some friends and learned about television making. Certainly as a team we saw each other for a while after, but then Philip [Gilbert] moved further out into the country and Nicky [Young] set up his own modelling agency. I did keep in touch with Peter Vaughan-Clarke for a while, and Mike [Holloway] I really haven't seen."

Conference-time for
The Tomorrow People



Some of the cast have admitted to feeling that the series declined greatly after the first few seasons, and Elizabeth agrees. "I think towards the end it was about getting lots of different Tomorrow People in as opposed to concentrating on the stories. They weren't as imaginative as they had been, and started introducing the other lives of the Tomorrow

People as opposed to the scientific aspects. It was probably about the right time to break, and go away and come back."

The series is indeed now back on our screens after a break of over a decade. The cast is all new, there are no continuity references to the old team, and it's almost as if the slate has been completely wiped clean.

"I didn't like the recent version," Elizabeth states. "It just didn't seem so exciting."

After Tomorrow

Following the series' demise, Elizabeth was cast in substantial parts in series including *Rumpole of the Bailey*, toured in a number of plays and directed some fringe productions. "I also did a play with Leonard Rossiter called *The Banana Box*, which subsequently became *Rising Damp*, and did a couple of series. They still repeat those."

More recently she has embarked on a full-time job out of the acting profession, but the memory of *The Tomorrow People* lingers. "Still today people say to me, 'I used to run home from school to watch it'. At the time we didn't realize how important it was for young people's lives, and it's incredible how many people now with families used to watch it."

"It was such a good idea for children's television, it was streets ahead. A lot of money was invested in it. We were allowed to run over time in the studio because it was so unusual. Most TV companies are very tight about that. I don't think that they sold it as well as they might have done, considering the input. Today if you're going to spend that much money on a programme, you would really market it."

David Richardson

Stephen helps Elizabeth overcome
the trauma of becoming a
Tomorrow Person





LOGAN'S RUN

The Pilot

The Plot

In the year 2319, the survivors of a nuclear holocaust have formed various new societies across the globe, each existing independently of the others and separated by miles of ravaged wasteland. In the City of Domes — so called because its people live beneath protective domes — the inhabitants live an idyllic but antiseptic and anesthetized existence in a computer-controlled police-state where there is just one catch — in order for everybody to live such a placid and untroubled existence, nobody survives past the age of thirty!

This minor detail is kept away from the population, who, needless to say, live in a

rather intelligence-arrested society, and believe that when they report to 'the Carousel', a colourful but lethal fireworks display, in their thirtieth year, they are undergoing a renewal, or reincarnation process.

A handful of dissenters and malcontents have figured out that the Carousel is all very suspect, but are hunted down and put to eternal rest by the Sandmen, the police force of the City of Domes. Most of the citizens of the Dome City can't understand the mentality of the Runners — why wouldn't they want to live forever?

Citizen Logan is a Sandman gone 'bad'. Pursuing fugitives from the Carousel, he encounters Jessica, a young woman who is one of the 'Runners' the Sandmen must

capture or kill, and take captives to the Carousel for extermination. Jessica persuades Logan of the lethal nature of the Carousel, explaining that outside the City of Domes is a whole new world, including the legendary Sanctuary, where successful Runners take refuge. Just then, Francis, Logan's fellow Sandman, appears and shoots down the male Runner, but in a sudden turning-point decision in his life, Logan disarms and punches out Francis, and flees with Jessica. Now he too, is a Runner.

When the privileged, and elderly, Council of Elders who run the city note that a Sandman has turned Runner, they summon his partner to their chambers, and assign Francis the task of capturing and returning Logan and Jessica to the city alive, where they will be made examples of to put an end to the stories of Sanctuary once and for all. Francis, having guessed that there might be something to the Runners' fear of the Carousel, is told that if he does this, he will be assigned a seat on the Council of Elders and be immune from the murderous process that gives all citizens a short but happy life of luxury.

Logan and Jessica's first stop on the run is the Mountain City, where they encounter two robot servants who attempt to keep them captive in order that they might have someone to serve. They also discover the android Rem, who, reassembled, joins them on their search for Sanctuary...

The principal cast — Francis (Randy Powell), Jessica (Heather Menzies), Rem (Donald Moffatt) and Logan (Gregory Harrison)



Credits

Logan	Gregory Harrison
Jessica	Heather Menzies
Rem	Donald Moffatt
Francis	Randy Powell
Leader of Elders	Morgan Woodward
Siri	Lina Raymond
Draco	Keene Curtis
Riles	Ron Hajek
Akers	Gary Dorzig
Ketcham	Anthony De Longis
Second Elder	Wnght King
Third Elder	EJ Andre

Executive producers

.....	Ivan Goff, Ben Roberts
Producer	Leonard Katzman
Story editor	Dorothy Fontana
Film screenplay	David Zelag Goodman
Original novel	William F Nolan,
.....	George Clayton Johnson
Adapted for television by	Leonard Katzman



Logan and Jessica take flight from the Sandmen

Background

Although the 1976 *Logan's Run* feature film was a classic example of how not to make an Science Fiction film, the premise of William F. Nolan's 1967 book was ideally suited to the ever-popular wanderer/on-the-run genre popularized by *The Fugitive* in the 1960s, and followed by such series as *The Invaders*, *Planet of the Apes*, and *Werewolf*. If the film sits in SF cinema's chronology awkwardly the series was exactly what TV executives were looking for in the late '70s, with another anti-violence crusade terrorizing the industry, and the networks struggling to come up with "kidult" concepts for early evening prime-time.

In this respect, *Logan's Run* was typical 1970s SF TV — bland but watchable, safe and unsophisticated candy floss in the tradition of other late '70s Fantasy shows such as *Wonder Woman*, *Hulk*, and of course, *Fantastic Journey*, which had preceded *Logan's Run* the season before, and was produced by the same man — Leonard Katzman, nephew of low-budget

serials king Sam Katzman (*Superman*, *Batman*, etc.), and later the producer of super-scoop *Dallas*.

Much stock footage from the film was employed in the series, particularly of the Dome City and the Carousel. The film and the series' pilot were filmed in the futuristic-looking city of Dallas. Visually, the show was slickly produced and photographed, but the too-perfect appearances of the cast (all of whom could have passed for androids) and the costumes and set designs had not moved on far from the days of *Flash Gordon*. Executive producers on the show were Ivan Goff and Ben Roberts, who had given the world *Charlie's Angels*.

Steering as *Logan* was Gregory Harrison, who later went on to the more successful medical series *Trapper John*, and then be-

came a sort of hunk-for-hire in TV movies and video action films. Cast as Jessica was Heather Menzies, the wife of TV star Robert Ulrich, and formerly a child star on *The Sound of Music*. Playing Rem, a Spock-like android, was talented character actor Donald Moffat, while Randolph Powell, later to appear in producer Katzman's *Dallas*, was their Sandman pursuer. *Logan's Run* aired on the ITV regional carousel during 1978, where the pilot was followed by the half-season of 13 episodes.

Despite being a rather undistinguished series, *Logan's Run* was not a complete loss. Far more enjoyable than the dreadful film, the weekly series featured episodes by *Star Trek* contributors David Gerrold, Dorothy Fontana, John Meredyth Lucas, and Harlan Ellison, as well as Michael Michaelian and Kathryn Michaelian Powers, authors of the *Fantastic Journey* pilot, and Shimon Wincelberg, author of the original first draft pilots for *Lost in Space* and *The Time Tunnel*, the first colour *Voyage to the Bottom of the Sea*, and *Trek's Dagger of the Mind* (which starred Morgan Woodward, later in the *Logan's Run* pilot as the Elders' leader) and the classic *The Gullible Seven*. Guest stars included SF TV veterans Linden Chiles, Paul Carr, Nehemiah Persoff, Liam Sullivan, and Mariette Hartley, later movie players Mary Woronov and Kim Cattrall, and Angela Cartwright of *Lost in Space* and Nicholas Hammond of *Spider-Man* and *The Martian Chronicles*, both of whom had worked with Heather Menzies in *The Sound of Music* when child actors!

Jon Abbott

Photo Research: Mark French

Logan and Jessica are captured by Draco



Help is at hand from the android Rem



STANLEY



Stanley and Olly

THE DRAGON at the centre-piece of the new family Fantasy serial, *Stanley's Dragon* is a beautiful creature. Three versions of the beast were built, the largest being thirty-two foot long and capable of breathing fire and moving its head and face like a real animal. The series was filmed around Nottingham, at the castle, university, the botanical gardens in Birmingham and at Twycross Zoo. TV Zone saw the climax to the story being filmed at the Black Rocks in Derbyshire.

To transport the huge dragon to the top of the cliffs takes a great deal of co-ordination. It's cradled in a giant sling and

amplified over the heads of the film crew by helicopter. Men on the ground direct the helicopter to the cliff top, and the cradle is released as the dragon's feet touch the ground.

The dragon was hatched out of an egg discovered by an American exchange student, Stanley, while he was pot-holing. He names the creature Olly and tries to hide him in his room, but the dragon soon becomes too large and Stanley has to protect it from the people who want to hunt him down and cage him in a zoo. Companions are already being made between Stanley's Dragon and *Jurassic Park* because the creature is so realistic. When the magical beast is seen on screen, it's bound to live up to the comparison.

Fantasy Fulfilled

Stanley is played by nineteen-year-old American actor, Judd Trichter. "This is fulfilling a childhood fantasy of having my own dragon," he says. "I expect a lot of kids will be watching this and feeling the same envy that I had when I was ten years old and saw *ET* for the first time."

When Judd first arrives on set, he has dirt brushed up and down his jeans to rough them up a little for the first scene



Stanley (Judd Trichter) and Olly the dragon

of the day. Stanley and Rosie, a young reporter played by Mia Fothergill, are climbing up the cliffs searching for the dragon. It's a short sequence which takes an inordinate length of time to film because the director wants atmospheric smoke in the background. Each time they try to film it, the smoke looks perfect until the camera is up and rolling, by which time all the smoke's dispersed. They then try rolling the camera at the same time as creating the smoke, but all this seems to do is waste film because the smoke machine won't behave on cue. Eventually they film Judd and Mia scrambling up the rocks several times with the director repeatedly telling Judd to make the climb look more difficult and to wait for Mia!

Dragon Search

Stanley and Rosie are trying to catch up with the dragon to protect it from the authorities. The story is written by Richard Carpenter (*Catweazle*, *Robin of Sherwood*), whose recent TV adaptation of *The Borrowers* was highly acclaimed. The same thing is predicted for Stanley's Dragon.

Moving a dragon on location

PHOTOGRAPH



STANLEY'S DRAGON



Stanley and Oily

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"The dragon is going to appeal to the kids," says Judd Trichter who plays Stanley. "What will appeal to an older audience is the relationship between me and Rosie, it's funny, the script's funny. The director, Gerry (Poulson), is great, he gave me a lot of room to show off and stuff. It should be very funny when it comes out."

"Brilliant story-line," adds Mia Fothergill, who plays Rosie. "I couldn't put the script down when I first read it. It's got a moral under-tone because Rosie's very into green issues, and Stanley starts off not too bothered about it, but he gradually becomes more aware because of the dragon. And it's a really good fan story, an adventure with a happy ending."

Rosie and Judd find an unusual footprint



Left: Rosie Bennett (Mia Fothergill) and Stanley witness an unusual hitchhiking
Above: Richard Carpenter and his creation

Stanley and Rosie's search for the dragon is brought one step closer when they see a giant dragon footprint (earlier carved out of the earth by several men with pen-knives) at the bottom of a large cliff. They have to climb the rocks to reach Oily on top of them.

These rocks are a little steeper, but easily negotiable. Judd and Mia climb one section of them a couple of times with the camera covering it from several angles. Each time they re-film it, a man with a broom walks over the rocks and brushes them clean of all the dirt. Then, as Mia is taking her position for the next section, she slips and falls.

Hospital Visit

She only slipped a few inches, but she landed badly. The crew rallies round her and they soon realize her foot is swelling up and she won't be able to act on it. They decide not to take any chances and she is put in a Landrover and taken to the nearest hospital casualty department.

Mia's character is in all of the day's remaining scenes which could be problematic for the crew. They film a couple of close-ups of Judd and then kiss lunch.

While everyone is huddled together on the crew has baking into hot puddings, the whisper goes around that Mia has re-



Moving a dragon on location

S DRAGON



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Left: Rosale Bennett (Mia Fothergill) and Stanley witness an unusual hatching

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While everyone is huddled together on the crew bus tucking into hot puddings, the whisper goes around that Mia has re-





Mia returns on crutches Photo © J. Miller

turned from the hospital and she's on crutches. Fortunately, nothing is broken, but it looks like she'll have to spend the rest of the day, if not the serial, being filmed from the knees upwards.

"It was just so silly," Mia confessed afterwards. "There we are climbing up and down cliffs, that's fine. And I walk along a bit of soil with one or two stones in it and I go straight over. Apparently I've just torn ligaments at the back. It's all right just at the moment, it can be quite painful when I'm walking on it, but I think it should be all right. Could have been a lot worse, I think."

Life-Like

After lunch, the actors are overshadowed by the magnificent figure of Olly the dragon. He is brought to life by the effects company, Animatronics, using a combination of compressed air and radio remote control.

"The dragon is absolutely fantastic," Mia enthuses. "I've fallen in love with the creature desperately, he's so realistic. The boys — the Animatronics guys — really play along with it because you can't help but pet it in between takes. It's sitting there... and particularly when we were at Twycross Zoo because it had to look really miserable. And you'd just go up and tickle its nose and they'd see you doing it and wiggle its nose and you could get yourself very convinced. That's going to appeal to a lot of people because it's very realistic and he's so cute."



A boy and his dragon Photo © J. Miller

Olly's miserable time in the zoo was the highlight of the filming for Mia.

"Twycross Zoo was great," she says. "First of all we were allowed to wander around and we were looking at the monkeys and there's these little baby chimpanzees and some of us got to hold it — I didn't, unfortunately. Then we did a Betacam shot [on video tape to make it look like a television news piece] with Julian Pettifer in the gorilla enclosure. So it was great, we were all standing in there and we had all these people walking around watching us, it was like we were exhibits, it was very strange."

Back on the cliff top and Olly the dragon has been found by the bad guys. They fly

towards the dragon in the helicopter, ready to tranquilize the beast with their guns, but Stanley and Rosie are standing in their way.

For these scenes, Mia has to be carried onto the rocks. They find a part of the rock for her to sit on and somewhere to rest her injured foot. From a carefully positioned camera angle, it looks like she is standing up. The dragon is breathing copious amounts of smoke and moving its head around at the men in the helicopter. Judd keeps ducking to avoid Olly's sweeping head which could easily knock him over if they are not careful.

The helicopter produces an amazing amount of wind when it flies over the film

Gerry Poulson directs Judd and Mia Photo © J. Miller



crew and everything needs to be protected. The camera is covered with a plastic sheet because of the grit which is whipped up by the blades of the helicopter. Judd is standing on a fairly small outcrop of rock in front of the dragon and hidden out of sight of the camera is another man holding onto his legs to stop him being blown off by the wind. When the crew are ready,

the helicopter flies over the cliffs and everyone keeps down and holds onto the rocks.

Filming in Britain in the Autumn means that the days are short, and the crew have to pack up when the light fails in the late afternoon. Min is carried back down the rocks while others carry cameras and other equipment down the cliff. But two

people stay put. One is Oily the dragon, who has to wait on the cliff top for the next day's filming, and the other is one of the dragon operators who has drawn the short straw to camp out overnight and keep Oily company.

*Jane Killick
(Stanley's Dragon starts on ITV on Thursday 7th April)*

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Star Trek cruise to Norway in June 1995. Guests John de Lange and others TBA. For details send SAE to: Starship Voyages, 74 Peartree Close, South Oxendon, Essex RM15 6PR.

Voyage 94, Voyage to the Bottom of the Sea convention 29-31 July 1994, Novosti, Sheffield. For details send SAE to: Voyage 94, 16 Fulfens Court, Exeter, Devon EX2 4QZ, England.

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Who's the Gee - Dr Who writer's event - Saturday 29th May - Guests include Gary Russell and Gareth Roberts. For information send SAE to: Flat 4, 103 Park Road, Peterborough, Cambs, PE1 2TR. Registration £5.

EVENTS

Peterborough's Fantasy Fair Sunday 12th April, 10.30am to 4.30pm at The Crescent Exhibition Centre, Breton, Peterborough. (A77 Peterborough bypass Jo H). Sponsored by the Peterborough Sci-Fi Club. Trade stands PLUS local Sci-Fi author signings and RPUs!

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Defrosting Ice Warriors

Gary Russell

IM GETTING WORRIED about the *New Adventures* these days. Time was when they could be relied upon to boldly go where no *Doctor Who* story had ever had the permission of the BBC Governors to go before.

Now, with the publication of titles such as *Blood Heat*, *Tragedy Day* and this month's *Legacy* by *Doctor Who Magazine* editor Gary Russell, they're becoming much more traditional. They're transforming themselves into BMEs — novels with Beginnings, Middles and Ends.

Carnival of Continuity

Legacy takes the Doctor and Bernice (and the second Ace, as Russell continually refers to her) back to Peladon, and the machinations of the Ice Warriors. With references to the Ogri and the Lurmanas, as well as cameo appearances from the likes of Mavic Chen (from *The Daleks' Master Plan*), the biggest and most valid criticism of *Legacy* is that it's steeped in continuity.

Russell is the first to admit, with hindsight, that there are probably too many continuity references in the book.

"I hope that those continuity references are totally incidental. A *Doctor Who* fan will pick up on them, but they will go straight over the head of someone who isn't so geared up on the series — that's the ideal. A continuity reference is only bad if, by using the Ogri or the Lurmanas, the reader would have to know *The Stones of Blood* or *Carnival of Monsters* to understand the reference.

"The only stories you have to know in *Legacy* are *The Curse of Peladon* and *The Monster of Peladon*, and even these two stories are given a potted history at the beginning of the book so that people who aren't familiar with these stories will at least know the general background. I accepted the chronology given in the Jean Marc L'Officier books because I know that that is something that Peter Darville-Evans is very keen on."

But why the Ice Warriors? Surely he would have picked a more recent monster to revive? He'll have none of it: in fact they are his favourite monsters.

"Probably along with the Zygons and the Draconians they are one of the very few *Doctor Who* monsters who had a background culture from the moment they appeared."

Shades of Grey

"I've always wanted to write for the Ice Warriors and Brian Hayles (their creator) is a writer I respect enormously. He's very good at giving you lots of grey, rather than simple black or white characters. Every thing the Ice Warriors do they do for a specific purpose and not just because they're the bad guys.

"I met Brian Hayles very briefly once, and I actually threw the idea of a third Peladon story at him. As I'm sure all writers do when some eleven-year-old geek is facing them he said it was 'a very good idea'. *Legacy* certainly isn't that idea, but the ending I threw at him all those years ago is printed verbatim in my book!"

Ever since he was a fan, writing fan fiction, Russell has always wanted to write a 'proper' *Who* novel, and he's the first to admit the kick he felt when his finished manuscript was finally accepted. But come on, Gary, it must have been easy for you? After all you're the editor of *Marvel's Doctor Who Magazine*.

Far from it. Contrary to what many people might suggest, he was treated exactly as just another fan submitting ideas to Virgin. It took him three revised submissions,



The Ice Warriors return to the planet Peladon in Gary Russell's *Legacy*.

a proposal which grew from 15,000 to 28,000 words, and a wait of eighteen months before *Legacy* was finally accepted — a moment he found 'very exciting' and felt very proud.

The length of time he spent working on *Legacy* is apparent from the first page. It's eminently readable and gently thought-provoking and adds substantially to the culture and history of Peladon in a way which I'm sure the late Brian Hayles would only approve of.

But one last question. Since their appearance in their eponymously-titled first adventure, we have never seen an Ice Warrior out of his scaly reptilian armour. In *Legacy* an Ice Warrior appears without his armour. So what do the original inhabitants of Mars look like 'naked'? Russell is very circumspect in his novel and even more so in conversation.

"They look exactly like Brian Hayles imagined them to look like," he says. "And, as I'm not Brian Hayles, I don't know!"

Robin Turner

Postmaster: ZIP CODE 01901-1000



Credits

Dr Samuel Beckett Scott Bakula
Admiral Albert Calavico Dean Cain

Created by Donald P. Bellisario
Co-Executive Producers Deborah Pratt, Michael Zinberg
Supervising Producer Harker Wade
Associate Producer James S. Gritlan
Co-ordinating Producer David Bellisario
Producers Jeff Gourson, Tommy Thompson,
Chris Ruppenthal & Paul Brown
Director of Photography Michael Watkins
Theme Music Mike Post
Music Valton Ray Bunch
Costume Designer Jean-Pierre Dorfeac

D1 The Leap Back

Teleplay Donald P. Bellisario
Director Michael Zinberg

The Leap Back Sam returns to the future



Donna Elcese (Mimi Kazyk), Suzanne (Amanda Wyss), Mike (Douglas Roberts), Clifford (Robert Prescott), Goosie (Dennis Wolfberg), Dr. Beeks (Candy Ann Brown), Kelly (Jeanine Jackson), Tina (Gigi Rice), Naval Admiral (Susan Ann Connor), Voice of Ziggy (Deborah Pratt), Captain Tom Jarrett (Dean Denton)

Date: June 15, 1945. As the result of a nearby lightning strike, Sam and Al's roles are reversed. While Sam returns to the future, and a forgotten love, Al becomes a returning war hero who must avoid the deadly intentions of a jealous fiancée.

D2 Play Ball

Teleplay Tommy Thompson
Director Joe Napolitano
Chuckie (Neal McDonough), Margaret Twilly (Maree Cheatham), Bunsy (Courtney Gribhart), Manager (Don Stroud), Radio Reporter (Rayce D. Applegate), Warren Monroe (Peter Jason), Talent Scout (Casey Sander), Billy (Michael Bellisario), Jorge (Juan Garcia), Ryker (Chuck Flick), Eagle Manager (Russell Landay), First Umpire (Hank Robinson), Immigration Officer (David B. MacCabe), Doc (Owen Ruedger)

Date: August 6, 1961. As Lester 'Doc' Fuller, a minor league baseball player, Sam must decide whether his mission is to return his host to the majors, help an aspiring team-member and his estranged father, or protect Milo, the team's pet pig, while resisting the advances of the women in his life.



D3 Hurricane

Teleplay Chris Ruppenthal
Director Michael Zinberg
Cissy Davis (Marilyn Jones), Lisa (Tracy Kolis), Unabelle (Marjorie Lovett), Mark (Richard Grove), Joe Deever (Bill Erwin), Ma Maw (Barbara Townsend), Sister (Stephanie Shroyer), Archie McCabes (Bob Hamilton)

Date: August 17, 1969. Leaping into Archie McCabes, deputy sheriff in a small Missouri town, Sam must face the USA's most devastating storm, hurricane Camille, to save a group of party-goers and prevent his girlfriend's mysterious death.

D4 Justice

Teleplay Toni Graphis
Director Rob Bowman
Gene (Noble Willingham), Nathaniel (Michael Beach), Lilly (Lisa Waltz), Tom (Dirk Blocker), Ada (Fran Bennett), Sheriff Otis (Charlie Holladay), Leon (Steve Blackwood), Jim (Michael Craig Patterson), First Child (Julian Roy Foster), Second Child (Ashley Woffolk), Third Child (Jesshaye Callier), Clyde (Glenn Edden)

Date: May 11, 1965. Sam is horrified when he finds himself being initiated into the Ku Klux Klan. Swallowing his pride, he vows to save the life of a young, black civil rights worker destined to be hanged by the Klan — whatever the cost.



Credits

Dr Samuel Beckett Scott Bakula
Admiral Albert Cavallo Dean Stockwell

Created by Donald P Bellisario
Co-Executive Producers
..... Deborah Pratt, Michael Zinberg
Supervising Producer Harker Wade
Associate Producer

..... James S Gartilan
Co-ordinating Producer
..... David Bellisario
Producers

..... Jeff Gounson, Tommy Thompson,
..... Chris Ruppenthal & Paul Brown
Director of Photography

..... Michael Watkins
Theme Music Mike Post
Music Vinton Ray Buch
Costume Designer

..... Jean-Pierre Dorisac

D1 The Leap Back

Teleplay Donald P Bellisario
Director Michael Zinberg



The Leap Back Sam returns to the future

Donna Eliese (Miss Kacyk), Suzanne (Amanda Wyss), Mike (Douglas Roberts), Clifford (Robert Prescott), Gooch (Dennis Wolfberg), Dr Becks (Candy Ann Brown), Kelly (Jeanine Jackson), Tina (Gigi Rice), Naval Admiral (Susan Ann Connor), Voice of Ziggy (Deborah Pratt), Captain Tom Jarratt (Dean Denton)

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D2 Play Ball

Teleplay Tommy Thompson
Director Joe Napolitano
Chuckie (Neal McDonough), Margaret Twily (Maree Cheatham), Butsy (Courtney Gebhart), Manager (Don Stroud), Radio Reporter (Peter Jason), Talent Scout (Casey Sanders), Billy (Michael Bellisario), Jorge (Juan Garcia), Ryker (Chuck Fick), Eagle Manager (Russell Landry), First Umpire (Frank Robinson), Immigration Officer (David Macomber), Doc (Owen Rudolph)

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Ph. g. Sam becomes a minor league baseball player

D3 Hurricane

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Director Michael Zinberg
Cissy Davis (Marilyn Jones), Lisa (Tracy Kolts), Unabelle (Marjorie Lovett), Mark (Richard Groves), Joe Decker (Bill Ervick), Mo Maw (Barbara Townsend), Sitter (Stephanie Shroyer), Archie McCabe (Rob Hamilton)

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Date: May 11, 1965. Sam is horrified when he finds himself being initiated into the Ku Klux Klan. Swallowing his pride, he vows to save the life of a young, black civil rights worker destined to be hanged by the Klan — whatever the cost.

D7 The Wrong Stuff

Teleplay Paul Brown
Director Joe Napolitano
Dr Leslie Ashton (Caroline Goodall), Dr Wenger (Gary Swanson), Dr Tucker (Albert Stratton), First Military Officer (Kim Robbison), Second Military Officer (Peter Murak)

Date: January 24, 1961. Time makes a monkey out of Sam when he finds himself as Bobo, an astronaut destined to die in unknown circumstances.

D8 Dreams

Teleplay Deborah Pratt
Director Anita Addison
Pamela Russell (Joyce O'Brady), Dr Crane (Alan Scarfe), Peter Decaro (Die Ahern), Lea DeCaro (Noley Thornton), P.J. Decaro (Patrick Carter), Officer Baller (Anthony Pena), Coroner (Wynell Young), Jack Stone (David Gene Garrison)

Date: February 28, 1979. As Police Detective Jack Stone, Sam must solve a gruesome series of murders and overcome his host's horrific flashbacks to a childhood trauma before he becomes the killer's next victim.

D9 A Single Drop of Rain

Teleplay Richard C. O'Keefe
Richard Stanley & Ralph Mehring Jr.
Director Virgil W. Vogel
Annie (Phyllis Lyons), Clinton (Carl Anthony Payne II), Vern Coates (Brit



A Single Drop of Rain Can Sam make it rain?

Leach, Davison (R.G. Armstrong), Ralph (Patrick Massett), Grace Beaumont (Anne Hawley), Wima Waters (Lesly Kahn), Billy Beaumont (Ted Bander)

Date: September 7, 1953. Sam becomes Dr. Billy Beaumont, Ph.D., "the mayor of precipitation and maker of rain", to save his brother's marriage and once again defy the laws of Science, this time by bringing rain to Clover Bend.

D10 Unchained

Teleplay Paris Quistles
Director Michael Watkins
Jazz Boone (Brend Wallace), Cooley (J.C. Quinn), Warden Elms (Claude Earl Jones), Jake Wiley (Don Sparks), Monroe (Jed Mills), Chance Cole (Mark Kenble)

Date: November 2, 1956. As the member of a chain gang, Sam must uncover a conspiracy and rescue a fellow convict, Jazz Boone, who was framed for a murder he did not commit.

D11 The Play's The Thing

Teleplay Beverly Bridges
Director Eric Laneuville
Jane (Peggy Fuller), Ted (Robert Pine), Neil (Daniel Rockwell), Liz (Anna Gunn), Rob Jackson (Paul Collins), Petra (Eve Loreth), King (Deem Bristow), Joe Tharlow (Will Schaub)

Date: September 9, 1969. Leaping into Joe Tharlow, a 25-year-old struggling ac-

D5 Permanent Wave

Teleplay Beverly Bridges
Director Scott Bakula
Laura (Dorain Carter), Detective Ward (Harry Grosser), Clive (Lela Ivy), Kyle (Joseph Gordon Levitt), Ralph (Stephen Kay), Mimi (Christine Cappel), Elsi (Candi Bianco), Liel (Randi Brough), Frank Bianca (Robert Jacobs)

Date: June 2, 1983. As Frank Bianca, the hottest hair-stylist in Beverly Hills, Sam must unravel a mystery to prevent the deaths of a young murder witness and his mother.

D6 Raped

Teleplay Beverly Bridges
Director Michael Zinberg
Nancy (Peggy Peyer), Colleen (Nancy Lenehan), Jim (Arthur Rosenberg), Kevin Westworth (Matthew Sheehan), Libby (Amy Ryan), Judge Bowers (Aaron Lustig), Officer Shumway (Eugene Lee), Paula Fletcher (Liz Wazry), Glen (Eric Bruskotter), Brian Chadwick (John Pellock), Dr. Sammel (Michael Griswold), Randy (Pat O'Neill), Nurse (Nora Masterson), Buliff (Mark Conley), Katie McBain (Cheryl Pollack)

Date: June 20, 1980. When Sam becomes a rape victim, he must overcome disabled and apathy to bring the perpetrator, a pillar of the community, to justice.



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Director Scott Bakula
Laura (Doran Clark), Detective Ward (Harry Groener), Chloe (Lela Ivy), Kyle (Joseph Gordon Levitt), Ralph (Stephen Kay), Mimi (Christine Catell), Elsa (Candi Brough), Liril (Randi Brough), Frank Bianca (Robert Jacobs)

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Director Michael Zinberg
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Director Joe Napolitano
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Date: January 24, 1961. Time makes a monkey out of Sam when he finds himself as Bobo, an astrochimp destined to die in unknown circumstances.

D8 Dreams

Teleplay Deborah Pratt
Director Anita Addison
Pamela Roselli (Joyce O'Brien), Dr Crane (Alan Scarfe), Peter Decaro (Tim Ahern), Lea DeCaro (Noley Thornton), P J Decaro (Patrick Carter), Officer Talbot (Anthony Pena), Coroner (Wycliffe Young), Jack Stone (David Gene Garrison)

Date: February 28, 1979. As Police Detective Jack Stone, Sam must solve a gruesome series of murders and overcome his host's horrific flashbacks to a childhood trauma before he becomes the killer's next victim.

D9 A Single Drop of Rain

Teleplay Richard C. Okie
Director Richard Stanley & Ralph Mehring, Jr
Annie (Phyllis Lyons), Clinton (Carl Anthony Payne II), Vern Couffis (Britt

Leach), Davison (R. G. Armstrong), Ralph (Patrick Massett), Grace Beaumont (Anne Haney), Velma Waters (Lesly Kahn), Billy Beaumont (Ted Booder)

Date: September 7, 1953. Sam becomes Dr Billy Beaumont PhD, 'the mayor of precipitation and maker of rain', to save his brother's marriage and once again defy the laws of Science, this time by bringing rain to Clover Bend.

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Director Michael Watkins
Jazz Boone (Baril Wallace), Cooley (J. C. Quinn), Warden Elias (Claude Earl Jones), Jake Wiley (Don Sparks), Monroe (Jed Mills), Chance Cole (Mark Kemble)

Date: November 2, 1956. As the member of a chain gang, Sam must uncover a conspiracy and rescue a fellow convict, Jazz Boone, who was framed for a murder he did not commit.

D11 The Play's The Thing

Teleplay Beverly Bridges
Director Eric Laneville
Jane (Penny Fuller), Ted (Robert Pine), Neil (Daniel Roebuck), Liz (Anita Guan), Rob Jackson (Paul Collins), Petra (Eva Loveth), King (Deem Bristow), Joe Thurlow (Will Schaap)

Date: September 9, 1969. Leaping into Joe Thurlow, a 25-year-old struggling ac-



*A Single Drop of Rain
 Can Sam make it rain?*

tor, Sam must resist temptation and save his relationship with a woman twice his age who is destined for a lonely life in Cleveland.

D12 Running For Honor

Teleplay Robert Harris Duncan
Director Bob Hulme
Admiral Spencer (John Funn), Phillip (Sean O'Bryan), Ronnie Chambers (Anthony Palermo), Coach Martz (John Rosethus), Karen (Lisa Lawrence), Plebe Guard (Jake Price), Waitress (Rox Witt), Cadet (Martin Hansen), Plebe (Brian Seibert), Tommy H. York (Beau Windham)

Date: June 11, 1964. Sam becomes naval cadet Tommy H. York to save his former room-mate from a homophobic group called the CHAIN and teach Al an important lesson about life.

D13 Temptation Eyes

Teleplay Paul Brown
Director Christopher Hibler
Tamlyn Matsuta (Tamlyn Tomita), Ross (James Handy), Collier (Kent Williams), Tony Beche (Rob LaBelle)

Date: February 1, 1985. Leaping into a live broadcast, Sam finds himself as a reporter investigating the 'Chinatown Strangler' and falls in love with a beautiful psychic, Tamlyn Matsuta, who is destined to be the murderer's next victim.

D14 The Last Gunfighter

Teleplay Sam Rolfe & Chris Ruppenthal
Director Joe Napolitano
Pat Knight (John Anderson), Lucy (Susan Isaacs), Ben Stiner (Kenneth



Tigar, Stevie (Sean Baca), Otis (Joseph Burke), Cindy (Bonnie Morgan), Tyler Means (Paul Bordman)

Date: November 28, 1957. As Tyler Means, former author and teller of increasing wilder tales, Sam must beat the odds and win a gunfight with his host's former partner.

D15 A Song for the Soul

Teleplay Deborah Pratt
Director Michael Watkins
Reverend Walters (Harrison Page), Lynell (Tamara Townsend), Paula (T'Keyah 'Crystal' Keyman), Bobby Lee (Eric LaSalle), Jo-Jo (Richard McGregor), Rainey (Smokey Campbell), First Raghead Teen (Clyde R. Jones), Second Raghead Teen (Tommy Morgan), Third Raghead Teen (Christopher M. Brown), Cherie (Tiffany Janeson)

Date: April 7, 1963. Lynell, the lead singer in an amateur girl group, will fall for a sleazy night club owner and break her father's heart unless Sam, as the group's backing singer, can heal a family rift.

D16 Ghost Ship

Teleplay Paris Qualles & Donald P. Bellisario
Director Anita Addison
Captain Cooper (Scott Hoxby), Wendy (Kimberly Foster), Craig Cutter, Jr. (Kurt Drostach), Michelle Temple (Carla Gaglio), Francis Edward 'Eddie' Brackett (Mark McPherson)

Date: August 13, 1956. As Eddie Brackett, co-pilot of 'The Cutter's Goose', Sam must overcome Al's superstitions and problems with Ziggy to ensure that his seriously-ill passenger arrives safely at Bermuda.



A Song for the Soul
Sam joins an all-girl group

D17 Roberto!

Teleplay Chris Ruppenthal
Director Scott Bakula
Jeany Eisenberg (DeLane Matthews), Earl (Alan Oppenheimer), Susan (Jerry Hardin), Tim (Michael Heintzman), Rick Upfield (Marcus Giamatti), Esther (Barbara Barback), Laura Schlessinger (Herself), Jeeters (Charles Dougherty), Red Norton (Dennis Finley), Hank the Foreman (Victor Talmadge), Dean (Sherri Lynn Rotham), Deputy (Gregg Binkley), Ernesto (Paul-Felix Montez), Roberto Gutierrez (Andrew Roa)

Date: January 27, 1982. Sam becomes the host of a controversial New Mexican talk show to save the life of a young reporter investigating a UFO sighting and the disappearance of a group of sheep.

D18 It's a Wonderful Leap

Teleplay Paul Brown & Danielle Alexandra
Director Paul Brown
Angelita Carmen Gaadalahe Cecilia Jimenez (Liz Torres), Lenny (Jerry Adler), Frank (Peter Jacangelo), Elizabeth (Robin Frates), Lucky (Mitt Kogan), Moe (Douglas MacHugh), Father (Vaughn Armstrong), Sergeant McCann (Frank Girardeau), Young Executive (Ed Wasser), Son (Justin Thomas), Max Greenland (Ross Partridge)

Date: May 10, 1958. Leaping behind the wheel of a New York taxi cab, Sam must win a contest that will enable his host to buy his own cab. He is aided by Angelita, a woman who claims to be his guardian angel.

D19 Moments to Live

Teleplay Tommy Thompson
Director Joe Napolitano
Norma Jean Bates (Kathleen Wilhoite), Hank (Pruitt Taylor), Mildred (Frances Bay), Ben (Brian George), TV Husband (Matthew Ashford), Roger (James Gleason), Woman (Ellen Gerstein), Nurse Kidman (Krista Mione), Waitress (Julie Lloyd), Policeman (Mark Fausser), Vendor (Richard Merson), Lyle Hart (Patrick Lowe)

Date: May 4, 1985. As Lyle Hart, the star of the Soap 'Moments to Live', Sam is destined for *Misery* when he is kidnapped by an adoring fan — to father her child.

D20 The Curse of Ptah-Hotep

Teleplay Chris Ruppenthal
Director Joe Napolitano
Gimmy Will (Lisa Darr), Mustafa (John Kapelos), Ali (Chaim Joffe), Gamal (Ali Dean), Dale Conway (Rodger LaRue)

Date: March 2, 1957. It's a dream come true for Sam when he finds himself in Egypt, examining the tomb of Ptah-Hotep. As Dale Conway, Sam must ensure his expedition survives an approaching sandstorm and a 3,000 year curse.

D21 Stand Up

Teleplay Deborah Pratt
Director Michael Zinberg
Mack MacKay (Bob Seger), Frankie Wisbarksky (Amy Yasbeck), Carlo Grigorio (Robert Miranda), Jo (Tom LaGrum), Charlie (WN Albert), Truckee (Pete Schram), Encee (Jon Melichar), Waitress (Martha Jane), Maria Rose (Rosemary Tarrquinio), Davey Parker (Rafe Battiste)

Date: April 30, 1959. Leaping on stage as one half of a comedy duo, Sam attempts

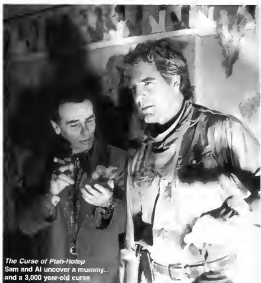
to match-make his partner with an aspiring comedienne, and avoid a casino owner's dishonourable intentions.

D22 A Leap For Lisa

Teleplay Donald P. Bellisario
Director James Whitmore, Jr.
Commander Riker (Charles Rocket), Edward St John V (Roddy McDowall), Chip (Jeffrey Corbett), Commander Hugh Dobbs (Larry Brandenburg), Lisa (Terry Farrell), Pollack (Steve Carlisle), Stacker (Jeff Nowleski), Marci (Debbie L. James), Plumber (Ivan Geron), Flight Surgeon (Jack Stauffer), Marine Guard (Rich Whiteside), Judge (Anthony Peck), Al 'Bingo' Calavaci (James Walters)

Date: June 25, 1957. As 'Bingo' Calavaci, a young naval officer accused of rape and murder, Sam assumes that his mission is to prove his innocence without the testimony of his married lover, Lisa. However, when Lisa is killed in a car crash, Sam begins a court hearing which will condemn Bingo to the gas chamber, and drastically alter the future of Project Quantum Leap.

David Bassant



The Curse of Ptah-Hotep
 Sam and Al uncover a mummy...
 and a 3,000 year-old curse



NB: Dates are subject to change

**THE STAR TREK
ADVENTURES
Perry's Planet
by Jack C Halderman
Publisher: Titan Books
Price: £4.99
Published: 24th Feb '94**

THE Enterprise has gone too long without shore leave. As tempers flare amongst an exhausted crew, Scotty tries to maintain the engines against persistent malfunctions. After a run-in with a Klingon who thirsts for revenge, the Enterprise is sent on a diplomatic mission to the forgotten colony of Perry, a world of peace and harmony. However, Perry is a planet with a secret concerning Wayne Perry — who, after three hundred years, is still in charge.

As Kirk and his crew become infected with a virus which prevents any thoughts of violence, the Klingons return, and they

**PERRY'S PLANET
STAR TREK
ADVENTURES**



have no such restraint as their weapons come to bear on a crippled Enterprise.

Perry's Planet is written by renowned Science Fiction author Jack C Halderman II, and that definitely shows in the writing. The characterization is spot on — as far as it goes — and his description of a civilization without violence is well-rounded and convincing, if a trifle clichéd.

The problem with Perry's Planet — and I suspect with titles in this series of reprints — is that they were all written for a Star Trek which existed twenty years ago. In the intervening period, the world has seen six feature films and two spin-off series, all adding to the mythos that is Star Trek. If you pick up almost any Classic Trek Pocket Book, you will clearly see influences from the later series, as the authors try to join all the endeavours together seamlessly. Perry's Planet is limited by its own source material, and it shows.

Perhaps I am being childish. If you read Perry's Planet in the spirit in which it is intended — as one of a series of books written when Star Trek was dead and buried — then it stands up exceptionally well. The concept of a 'peace virus' infecting the Enterprise just as the Klingons attack is novel and well-executed, and the true nature of the colony's founder is quite chilling. All in all, Perry's Planet is lightweight, but worth it for the quality of the prose.

Craig Hinton

**STAR TREK
Firestorm
by LA Graf
Publisher: Pocket Books
Price: £4.99
Published: 4th Jan '94**

RAKATAN MONS is a volcano the size of Australia, the cause of dedicated research by a Federation science team, but the discovery of signals from within the volcano prompt the team to call in the Federation, in the form of the USS Enterprise.

All thoughts of 'magma men' are forgotten when Kirk is informed of another party on the slopes of Rakatan Mons, a team from the planet Elias, under the command of the current Dohlman, Isari.

Hopes of a peaceful compromise are shattered when a fleet of Elisian warships threaten the Enterprise, and matters are further complicated when Rakatan Mons decides to blow its top in an explosion of unimaginable proportions... while Uhura,



Chekov and Sulu are still on the planet.

The writing team comprising LA Graf desperately disappointed with their first novel, *Ice Trap*, but showed great improvement with *Death Count*, and *Firestorm* is the best so far. The Graf entity always chooses to focus on the oft-ignored Uhura-Sulu-Chekov group, rather than the usually stale Kirk *et al* team, and it works to perfection.

Uhura is light years away from her 'hailing frequencies open' stereotype, and much is made of her communications expertise. Sulu demonstrates the strength of character that will one day take him to the Excelsior, and Chekov is, well, Chekov.

The best thing about this novel is the treatment of the Elisians. When they appeared in the execrable *Elean of Troyius* episode, any interesting characteristics were lost in the overall anti-feminist message Kirk embodied. In *Firestorm*, the new Dohlman — hypnotic tears included — has to learn to deal with the Dohlman of the Enterprise, Uhura. This book is almost a rite of passage story, as Isari learns to temper her Elisian haughtiness with values such as mercy and compassion. More is learnt about both Elia and Troyius, sketching in the back story that the episode failed to deliver.

Apart from the mediocre description of Rakatan Mons's inevitable explosion, *Firestorm* is a cracker — one of the best books for ages, and an excellent start to Pocket Books' UK distribution.

Craig Hinton

**STAR TREK
DEEP SPACE NINE
Fallen Heroes**
by Dafydd AB Hugh
Publisher: Simon &
Schuster
Price: £4.50
Published: 7th Feb '94

AFTER tampering with a mysterious artifact from the Gamma Quadrant, Odo and Quark are projected three days into the future, into the carnage that is in Deep Space Nine. Mysterious invaders have attacked the station, and the bodies of the crew lie rotting in the broken hull. In a desperate race against Time, as DS9 becomes rapidly unrecognisable and Odo has to hold off his "liquid" state, he and the Ferengi bar-keeper must solve the mystery, and attempt to save the lives of their dead colleagues.

Confused? Don't be. *Fallen Heroes* is a masterpiece, one of those books that resists being put down for even a second. The vivid, almost stomach-churning descriptions of the dead bodies, the destruction and sheer waste of the future DS9 are both contrasted and reinforced by the actual assault itself, as one by one the regular crew are brutally dispatched. The invaders are perhaps rather too Borg-like — invincible, indistinguishable aliens with a complete lack of emotions and the reticence to leave their fallen — but that isn't really very important: it's what they do that counts.

The greatest strength of this book is that each of the characters can be focused upon in equal measure, as one by one they come closer to repelling the invasion before falling at the last hurdle. This gives an opportunity for the secondary characters, such as Jake Sisko, Keiko and indeed Molly O'Brien, to shine in ways not really explored in the series.

Perhaps the only niggle I could dredge up concerns the 'they woke up, it was all a dream' way that the book just has to end: we know everything will sort itself out, but we knew that in Peter David's *Invaders*, and that didn't spoil that book one jot. Dafydd AB Hugh has a wonderfully humorous touch which shines at the beginning, the early section, where the crew have to talk in rhyming couplets to communicate with a trader is priceless.

Fallen Heroes is most definitely the best DS9 novel so far, and the Bekkir, the invaders, are strong contenders for the next Borg. I eagerly await more from the pen of Mr Hugh.

Craig Hinton

**DOCTOR WHO
Decalogue
Virgin Books
Price: £4.99
Published: 17th Mar '94**

DECALOGUE is a first for Doctor Who publishing: a series of short stories, thematically linked. The Seventh Doctor is in Los Angeles, has lost his memory, and hires private eye Bart Addison (ob please!) to put the pieces back together. In turn, Addison enlists the help of the psychic Silverman, who probes back into the mysterious arrival's past.

The stories are of varying quality, and the best are by Virgin's more experienced writers. Marc Platt contributes the sublime *Duke of Dominoes*, which finds the Master in Prohibition Chicago, mixed up in gang warfare and a plan of Universal dominance. It has a big plot for such a small story, but Platt pulls it off. However, the cameo appearance of the fourth Doctor and Sarah Jane is highly contrived, and seems to be there merely to justify the story's inclusion in this anthology.

Paul Cornell's *Lakedown Express* is likewise an outstanding piece of storytelling. Featuring a post-Earthshock fifth Doctor, Tegan and Nyssa, it's a kind of *Quantum Leap* on acid, and concerns a young woman who is trapped in Time, travelling back through her own history, without the ability to change events.

Andy Lane's *Fallen Angel* is a pastiche on *The Saint*, and it's great fun — even if the premise of the story doesn't stand up to close examination. Jim Mortimore's *The Book of Shadows* backtracks to the earliest days of the series, and rather delightfully takes up Sydney Newman's original brief of informing on historical matters.

Of the new writers, David Ajaer is by far the best, with *The Golden Door* finding the first Doctor betrayed by Dodo and Steven. It's an intriguing tale with a touching denouement, and even manages to bring in the Sixth Doctor without reaching overload.



David Howe's *Fascination* has Peri falling for a young hunk called Tablithk, while the Doctor tries to convince her she is being manipulated. It's a lightweight but enjoyable piece featuring far too much throwaway continuity for its own good.

The title of Mark Stammers's *Scrab of Death* betrays the level of imagination bestowed on this segment. It's badly written fan fiction featuring the fourth Doctor and Sarah Jane which dares attempt to be a sequel to the tv classic *Pyramids of Mars*. Similarly, after a promising start Tim Robins's *Prisoners of the Sun* sinks under mundane prose and continuity references.

Vanessa Bishop's *The Straw that Broke the Camel's Back* founders because it undermines the relationship between the third Doctor and the Brigadier. It's a simplistic piece about an alien trapped on Earth, and would have been quite at home in one of the early Doctor Who annuals.

Ironically, editor Stephen James Walker provides the weakest segment in *Playback*, which links the stories together. The film noir pastiche is high on cliché and low on credibility, as Addison simply accepts these fantastic adventures without question.

Decalogue is an interesting attempt, but the extremes of quality suggest that the book was put together by close pals, rather than carefully selected writers.

David Richardson

DOCTOR WHO
Legacy
 by Gary Russell
 Publisher: Virgin
 Price: £4.99
 Published: 21st Apr '94

GARY RUSSELL's literary debut is a very traditional tale, one owing much of its style to the legacy of Terrance Dicks. Now, a lot of people would think the preceding sentence is just about the most damning criticism one could come out with in a review, but let me digress to tell you why that isn't so.

If the point of a novel, even a *Doctor Who* novel, is to impart a philosophical treatise of some kind, then this book could be said to fail on that score — a number of *New Adventures* have failed precisely because they have had such ideas above their station. However, if the point is merely to tell a story, then *Legacy* does indeed do that, and if it's not the most profound ever written, well so be it. It's readable, it makes sense — to me at any rate — and it doesn't make you wish you were somewhere else.

Legacy is a sequel to the two televised Peladon stories, *The Curse of...* and *The Monster of...*, featuring, as they did, the Ice Warriors and Alpha Centauri — if you'll excuse me giving away a few plot points — the two most memorable creations of the late Brian Hayles — possibly

excepting the Celestial Toymaker. There are echoes of both TV stories in this tale, with an 'use-the-Ice-Warriors-goodies-or-baddies?' thread, a human who seems to be a nice guy but has the odd suspicious quirk, and a dose of internal politicking from the Peladonians themselves. There are a few additional aliens around too, including an orange skinned teenage brat, and a number of rather overcast oversized guinea pigs...

The story itself is a good old-fashioned whodunnit, at the centre of which is the Diadem, a piece of bejewelled headgear which bestows evil powers on its wearer, but it's something of a McGuffin insofar as it's confined to a subplot for much of the book's length. The fact that Ace is sent off in pursuit of it means that the Doctor and Bernice can be left to try to sort things out on Peladon, or as you'd expect, get mixed up in things and almost nearly horribly killed a couple of times...

Altogether a refreshingly straightforward debut, but a bit more work is required on characterization next time — both in terms of depth, and cutting down the number of them.

Andrew Martin

DOCTOR WHO
Arc of Infinity
 BBC Video
 Price: £10.99
 Released: 7th Mar '94

WITH A WHOLE archive of *Doctor Who* material to choose from, including some true classics which have not seen light of day since their original transmission, it seems a little bizarre that BBC Video should single out *Arc of Infinity* for release.

The story typifies the worst in *Doctor Who* under the script editorship of Eric Saward, with lots of very short scenes cut together in rapid succession supposedly to provide some pace. It's also continuity heavy, heralding the return of Omega, the Time Lords and the Matrix, and has throwaway mentions of Temporal Grace, Romana and Gallifreyan history to alienate the casual viewer even further.

In an attempt to free himself from the universe of animaster, wronged stellar scientist Omega has enlisted the help of one of the High Council on Gallifrey. He intends to use the Arc of Infinity to transfer to a positive existence, 'bonding' to the Doctor's form. Realizing that this



could be catastrophic, the Time Lords rule that their only course of action is to recall the Doctor home, and terminate him.

It's a rather vacuous sequel to the splendid *The Three Doctors*. Omega is a mere shadow of his former self, with Ian Collier failing to convince any viewers who saw Stephen Thorne in the role ten years before. The redesigned costume by Dee Robson is excellent, however, and looks convincingly alien to this day. Sadly, the rather entertaining Gelliguards have been disposed of — in their place we have the ridiculous Ergon, which looks awful and does nothing.

Director Ron Jones does the usual bland job, and blows the story's major twist in scene one by failing to disguise the Gallifreyan traitor's voice. Nevertheless, he has lined up an impressive cast that includes Leonard Sachs, Elspet Gray, Michael Gough and, rather amusingly, Colin Baker, here providing his screen test for the role of the Sixth Doctor. Unfortunately, their work is frustrated by the amateur dramatics of Andrew Bower as Robin and Alastair Cumming as Colin.

Much of the story's failure can be blamed on the restrictions placed on writer Johnny Byrne. It has to bring back an old villain and the Time Lords, return Tegan to the fold, and half of the show takes place — for no good reason — in Amsterdam. And once *Doctor Who* sets foot on foreign soil, there has to be a lot of walking down streets and a major chase scene in order to





justify the enormous expense.

At the end of the day we're left with a very shallow piece of television, and one to watch while doing the washing.

Richard Houldsworth

**STAR TREK:
THE NEXT GENERATION
Volume 77
CIC Video
Price: £10.99
Released: 7th Mar '94**

DESCENT, PART II brings CIC's video releases of *The Next Generation* into the final season. The episode is effectively split into three separate story strands. Picard, Geordi and Deanna are held captive by brothers Duta and Lore and their Borg chums. Riker and Worf are reunited with their old mate, Hugh Borg, and back on the Enterprise, Doctor Crusher sits in the big chair and has a go at calling the shots — literally!

Surprisingly, it is Beverly's storyline that is the most interesting. Unlike Deanna, Beverly demonstrates that she is more than able to take command of a starship and does so with a healthy dollop of ingenuity and flare. The absence of the other regulars from the shipboard scenes allows writer Rene Echevarria to bring two junior officers to the fore, Ensign Tate and Lieutenant Burnaby quickly develop a

subtle rivalry which is a joy to watch.

Decent, Part II is basically a runaround episode which relishes in the show's own continuity. The only plot element of any real substance concerns Hugh Borg. Was sending him back to the Borg collective the right thing to have done? Unfortunately, this ethical dilemma is given only a cursory resolution.

Liaisons is something of a filler episode and could quite conceivably have been written for the original *Star Trek* series. In a cultural exchange, two alien ambassadors come aboard the Enterprise and Picard boards a shuttle to visit their homeworld. However, the shuttle crashes stranding Picard on a hostile planet where he is rescued and cared for by a beautiful girl.

The episode treads no new ground and, for the Picard storyline, blatantly borrows from Stephen King's *Misery*. However, Barbara Williams gives a creditable performance as castaway Anna and Marina Sirtis is afforded the opportunity to show Deanna's lighter side.

Unfortunately, the basic premise of the episode, as revealed at the climax, is a little hard to swallow. Credibility is compromised to allow a contrived situation to be created for the regular characters to participate in. Not the best of *Next Generation* but not the worst either.

John Ainsworth

**STAR TREK:
DEEP SPACE NINE
Volume 11
CIC Video
Price: £10.99
Released: 7th Mar '94**

THE second season of *Star Trek: Deep Space Nine* starts with a three part story. The first two parts are contained on volume 11, while the conclusion is the first episode on volume 12. The parts are not numbered but the correct sequence is: *The Homecoming*, *The Circle*, *The Siege*. *The Homecoming* starts the series with an action adventure storyline. Kim persuades Sisko to lend her a Runabout in which she and O'Brien try to rescue some Bajoran war prisoners who are being held on an illegal Cardassian prison world. The return of the prisoners, in particular war hero Lee Nalis, complicates the already tense political situation on Bajor.

This episode returns to the subject of Bajoran politics, hushed upon by the pilot episode during its first forty minutes.

It features some good acting from all of the regulars, who seem to have eased back into their roles with little difficulty, following the summer hiatus. It also features some excellent performances by its guest stars, including an uncredited Frank Langella.

The Circle picks up where *The Homecoming* left off. Civil war on Bajor looks imminent. A coup d'état by a Bajoran fundamentalist group known as The Circle is looming. Kira is relieved of duty on DS9 and finds herself at a monastery. Here we learn more about Kira. Her 'upright' nature does not fit in with the peaceful existence of the Bajoran religious leaders. In some ways, this episode draws its inspiration from the final episode of the show's first season, *In The Hands of the Prophets*. It reintroduces Vadok Winn and Vadok Baril, who are still vying to become the next Kai, the spiritual leader of all Bajor. Whereas some three-part stories 'sag' in the middle, *The Circle* is, arguably, the best part of this story.

Stuart Clark

**STAR TREK:
DEEP SPACE NINE
Volume 12
CIC Video
Price: £10.99
Released : 5th Apr '94**



VOLUME 12 begins with *The Siege* in which the Bajoran military are now taking hostile action against non-Bajorans. This episode resolves the three-part story and ties up the political and religious wrangling of the previous two episodes. Notable in this episode is that, despite the jeopardy in which the characters find themselves, Quark and Rom provide some gentle humour as they argue about selling each other's escape ticket. The beginning of the episode features some excellent writing as, in turn, each of the families on DSS say goodbye to one another.

Invasive Procedures is the second episode on this tape and, as an individual story, it may become rather overshadowed by the scale of the three-parter. Nevertheless, this episode is as good as any of the others and presents the audience with a peculiarly Trill crime: the kidnapping of a symbiote from the rightful host body. This episode relies more on words than action but, because of this, provides a valuable insight into the friendship that Dax, in his previous host body, Curzon, shared with Sisko. It also reveals much background information to the audience about Trills and how they are selected for symbiosis.

Stuart Clark

THE AVENGERS

Volumes 7-9

Lumiere Video

Price: £10.99

Released: 28th Feb '94

LINDA THORSON's Tia King has always been regarded as the third *Avengers* girl in more ways than one. And while she'll never be able to pose herself into a pair of leathers as smoothly as Mrs Peel, or stun the experts with the eclectic knowledge and mean, high steppin' licks of Mrs Gale, her two episodes in the latest batch of *Avengers* videos prove her to be a mean contender for Rigg's crown of *Avengers* girl *par excellence*. Thorson is a revelation — kinky, sexy, and an enormous tease who shouldn't be allowed within ten feet of a red-blooded heterosexual male.

For much of the *Steed/Peel* era the scriptwriters were testing the waters, seeing just what they could get away with. By the time Thorson replaced Diana Rigg, they realized that they couldn't even stop at murder, just as long as it was done with style and panache.

The Avengers finally came into its own with colour tv, and the two Tia stories make full use of it. There are groovy purples, fleshy yellows and far-out reds, and that's just Tia's clothes. It's an acid-head's dream come true, and in the middle of it all is Agent 69, Tia King, trapped in a giant hour glass in *Game*, or trying to work out which clone is the real John Steed in *They Keep Killing Steed*.

Unlike the sophisticated, so-cool-butler-wouldn't-melt-in-her-mouth Mrs Peel, Tia is the wide-eyed innocent and as such the audience identifies with her much more. If you buy only one of *The Avengers* videos this month, make it the Thorson pack, if only for the reappearance of Patrick Newell's Mother in one of his more outlandish HQs.

Not that the other Steed and Mrs Peel releases are bad. The weakest is the black-and-white *Danger Makers*, a society living for licks with the aim of running off with the Crown Jewels; it's coupled with the colour *See-Through Man* where the secret of invisibility is not all it seems. In Volume 8 Steed and Mrs Peel have animal problems as they face an army of toadstool flies in *Snail Game for Big Hunters*, and a horde of rampaging pussy cats in *The Hidden Tiger*. The latter are the creation of PUPPER — which stands for the Philanthropic Union for Rescue, Relief and Recuperation of cats, but then you knew that already, didn't you?

Great fun, but a special plea to distributor's Lumiere. Please, dudes, more Tia Kings. This boy's in love.

Nigel Robinson



HIGHLANDER

Two tapes

Entertainment Video

Price: £10.99

Released: 28th Feb '94

THE OPENING SCENES of *The Sea Witch* are something of a turn-off. Ritchie on the run from a drugs boner, and there's so much violence and bloody gun battles it's a surprise the tape got through the censors with merely a 15 rating. Things become more interesting with the revelation that the villain is Alexei, an immortal enemy of Duncan's from Russia, and cue a flashback with some marvellous (and obviously expensive) location work. Naturally, the story climaxes with a showdown between the immortals which, although fairly protracted, is nonetheless effective.

Next up is *Deadly Medicine*, in which Duncan is the victim of a hit and run accident. He is rushed to a hospital emergency room, but recovers from his 'fatal' injuries quickly, and discharges himself. The sudden recuperation intrigues Dr Wilder, who captures and drugs Duncan, intending to experiment on his immortal physiology. This must have been fun time for Adrian Paul, who does a lot of staggering around and grunting, but nevertheless it's high quality cult television. The only disappointment is the ending, which seems to be building to an explosion and then just... stops!

Highlander heads into *Silence of the Lambs* territory with *See No Evil*. Written by *Avengers* creator Brian Clemens, it's the story of a serial killer, stalking the streets of Vancouver and scalping and killing women with blonde hair. Realizing that the killer is copying the actions of an immortal he knew, and beheaded, 67 years ago, Duncan leads the search, but it's ultimately Tess who saves the day. It's another top-notch episode, with some disturbing scenes and more wonderful location work — particularly in the black and white flashback to 1925.

Eyewitness, a transparent attempt to do Hitchcock within the *Highlander* framework, is less successful because so much of the action focuses on the annoying Tess. Witnessing the apparent murder of Anne Wheeler, a visitor to one of her set shows, Tess sets out to track down the truth. Before long, her own life is in danger — even when she is placed under police protection. Despite the below average plot, which



by necessity has to incorporate an immortal enemy for Duncan somewhere along the line, there are some terrific set pieces. The breathtaking explosion of the safe house, and the flashy showdown at the denouement, make this otherwise mundane instalment worth sticking with.

Highlander continues to impress with a first season that just gets better and better. Standing head and shoulders above such piffle as *seaQuest* and *Deep Space Nine*, it easily deserves a prime time showing on a terrestrial channel.

Richard Houldsworth



DOCTOR WHO
The Green Death
BBC Television
Broadcast Jan/Feb '94

EVERY CLASSIC television series has moments which live in the memories of a generation of viewers. *Star Trek* had its Tribbles, *Coronation Street* had the vacuum crash, *Upstairs, Downstairs* had the sinking of the Titanic, and *Doctor Who* had, amongst others, the Giant Maggots.

The *Green Death*, then, is an ideal choice for a repeat — even though when viewed

without the benefit of rose-tinted spectacles the primitive CSO work detracts. The storyline is as pertinent today as it was in 1973, and it's pleasing to note that the green message endures even if the production values don't.

The Doctor investigates chemical giant Global Chemicals when a Welsh miner is found dead, his face glowing bright green. When the Doctor and Jo are trapped in the mine, they discover giant maggots, mutations created from a by-product of the processes used at Global Chemicals, and must fight not only the spread of the infection, but also the BOSS, an insane computer which runs the company.

It's also the story in which "the fledgeling flies the coup" — the charismatic Katy Manning, as the unforgettable Jo Grant, left the show after three years of bumbling around in frightful frocks. The final scene, in which the Doctor drives off alone without his companion, is genuinely moving.

In all, six Sunday lunchtimes of unmissable viewing — and it could be that the BBC have at last found a home for the series to rival Saturday testimes.

Richard Houldsworth

DOCTOR WHO
The Colin Baker Years
BBC VIDEO
Price: £10.99
Released: 7th March '94

RUSH RELEASED to replace *The Green Death* (which has been withdrawn as a result of the recent repeat), this is a surprisingly entertaining hour and a half with an actor who has every right to put *Doctor Who* down to a bad memory.

Recorded at the Longleat *Doctor Who* exhibition, it's a concoction of Baker's anecdotes and clips from the series — although of his eight stories, four are already available elsewhere on video, and nothing is featured from *Revelation of the Daleks* because Eric Seward would not grant permission. However, there are items of peripheral interest, including the news bulletin announcing Baker's casting, snippets from interviews on *Breakfast Time* and *Blue Peter*, a clip from the Jim'll Fix It mini-*Who A Fix With Sonar* and a glimpse of Baker and Nicola Bryant in *The Stranger*. The lack of anything from the recent *Children in Need* reunion exposes the fact that it is some time since this tape was recorded, but I suspect many viewers would not wish to be reminded of the travesty anyhow.

Those expecting a collection of easy memories, with Baker prevented from commenting on his treatment by the BBC, will be surprised by his criticisms of the Corporation bosses — and even more surprised that a BBC Video allows him to air them. He also speaks candidly on other controversial issues, including his much-criticized costume, the character of the sixth Doctor, and the lack of guidance displayed by certain writers and the script editor. On a lighter note, his memories of his fellow actors and the many pranks that took place behind the scenes are delightful.

Although obviously of less value than the Hartnell and Troughton tapes, which featured so many short clips unavailable elsewhere, this release is still of interest as an insight to the happy and sad memories of the shortest-lived Doctor of them all.

Matthew Cooke

MYTH MAKERS 28
Sylvester McCoy
Reeltime Pictures
Price: £16.99
Released: Feb '94

THE LATEST *Myth Makers* release is a brave stab at doing something inventive with limited resources which never really comes off. It probably seemed like a tremendous idea at the time to tape the production as if it were live, but this doesn't make for easy viewing.

At Rudland, location for the tv story *Battlefield*, Sylvester McCoy — best known for portraying the Seventh Doctor — is led on a merry stroll across fields and down memory lane. The excellent Nicholas Briggs again provides top interviewing skills, proving himself vastly superior to many professional television presenters. However, as the pair trek around lakes, across cattle grids and country roads, the camera — and yes, there is just the one — is forever on the move and trying to keep them in shot. After five minutes I became desperate for some sort of cutaway to break the staid monotony.

The other disadvantage of recording a *Myth Maker* as live is that there is no editing. If the directors had taped two hours worth and cut it down to fifty five minutes, the production would have been fast and informative. As it is, McCoy has many interesting things to say, but has a tendency to ramble on his little country ramble, thus making the fast forward button on the remote control an attractive proposition.

As an insight into an inventive and eccentric performer it does dig deeper than the average interview, with a fascinating insight into McCoy's childhood, his time working in the City of London and his first theatrical experiences with Ken Campbell. His memories of *Doctor Who* are already a little hazy, but there are cameo by Sophie Aldred and Nicholas Courtney to provide excellent prompts. For die-hard *Doctor Who* fans it's probably a must; more casual viewers might find it a bit hard going.

Matthew Cooke

SPACE: 1999
Volume 17
ITC Video
Price: £10.99
Released: 21st March '94

THESE DEATH THROES of the series committed to videotape must be quite distressing for fans. Gone are any of the wonder or mystery that typified the first season; the second year of *Space:1999* is populated by scaly monsters and fiendish clouds in Space.

The protagonist of *A Matter of Balance* is Vindrus, an entity from the Universe of antimatter who, with his bald head and yellow underpants, resembles some fourth member of Right Said Fred. Vindrus is exploring Shermeen, an Alphan woman who is lovesick for Tony Verdeschi, in an attempt to transfer to a positive existence — in his Universe evolution is running backwards.

Lynne Frederick makes a believably glib Shermeen, and there's some exotic location filming and sharp work from *Space: 1999*'s finest director, Charles Crichton. However, there's yet another plastic monster, which makes one wonder how a programme with such a large budget could turn out such shoddy creations. The

lightweight script by Pip and Jane Baker, who provided some of the more notable turkeys for latter-day *Doctor Who*, contains their usual potpourri of innovative ideas and absurd clapping.

The Beta Cloud is quite remarkable in that it features not only a scaly monster, but it comes from a fiendish cloud in space! As realistic as Mr Blobby but not half as entertaining, the creature ransacks Moonbase Alpha, where the crew are already disabled by a space virus, in order to steal the life support system. Producer Freddie Frieberger, writing as Charles Woodgrove, provides possibly the worst-ever 1999 episode — it's hopelessly shallow, low on plot, and looks unforgivably cheap. Dave Prowse, before his better days as Darth Vader in *Star Wars*, dons the ludicrous monster costume.

Richard Houldsworth

THE COMPLETE MAIGRET
by Peter Haining
Publisher: Bantam
Price: £9.99
Published: 10th March '94

COMPLETE? Well, not quite. 'From Simonon's original novels to Granada's much acclaimed TV series' proclaims the cover blurb. Indeed, Haining's opening chapter does discuss the character of Maigret, the famous French detective and his creator, Georges Simonon in detail. However, this is only to act as a backdrop to the book's real subject — *Maigret* in films and television.

In researching *Maigret*'s screen history, Haining has certainly been thorough. Mention is made of all of the many actors who have breathed life into the investigator whether they be English, Irish, French or even Japanese. These include Rupert

Devies's definitive portrayal in the Sixties, Richard Harris's ill-fated alternative approach and the much praised and latest rendering by Michael Gambon. It is the Gambon series that receives the most attention but this is no surprise when you consider that Granada Television who make the series appear to also have sponsored Haining's book.

The book is rounded off with an appendix listing all the various *Maigret* film and television series. What makes *The Complete Maigret* incomplete though is the total lack of a definitive listing of all Simonon's 84 *Maigret* novels and 18 short stories.

John Alsworth

CAPTAIN'S LOGS
SUPPLEMENTAL
by Mark A Altman
Publisher: Bantam
Price: £9.99
Published: 10th February '94

MARK ALTMAN's latest licensed book continues the high standard set by last year's definitive *Trek* book, *Captain's Log*. Unfortunately, this 'sequel' is not quite the bargain that its predecessor was. Covering only the twenty six episodes of *The Next Generation*'s sixth season, *Captain's Log Supplemental* is perhaps a little premature. Why not wait to include the seventh and final season of the series and *Deep Space Nine*?

Of course, the answer is that there is more money to be made by publishing a book per season. As it is, we have a book with half as many pages as *Captain's Log* with a typeface twice the size but only three pounds cheaper!

Despite this disappointing submission to commercial pressures, the book's contents remain a fascinating insight into the creative efforts that go into making *Star Trek: The Next Generation*. As in the previous work, Altman allows the actors, writer and directors to do all the talking. All are refreshingly honest when commenting on their work. It is particularly gratifying to discover that reservations you may have held yourself on points in certain episodes are also shared by the programmes' makers. I was personally quite relieved to find that staff writer Brannon Braga was not altogether happy with the stance taken by Worf in the episode *Birchlight, Part II*.

Not quite the bargain of the first volume but worth the money for *Trek* completists. At least, that's what the publishers are depending on!

John Alsworth



PENNANT ROBERTS was the first director to work on *Blake's 7*. At this point perists might argue that the honour goes to Michael E. Briant, who directed the debut episode *The Way Back*, but they'd be wrong. That instalment was, in fact, the second to enter the studios at the BBC Television Centre...

Pennant Roberts joined *Blake's 7* with a number of drama series already to his name, including *Survivors* and *Doctor Who*. However, even though he was the show's first director, his involvement in casting the principal characters was minimal. "The producer's run-up time was longer than the director's run-up time," he explains, "so the convention would be that the producer was responsible for casting the regulars, and the director would be responsible for casting the non-regulars."

"That notwithstanding, some would consult with the director. I was certainly consulted a little bit in the run-up to *Blake's 7*. I had worked with Jan Chappell [Cally], I had worked with Mike Keating before [on the *Doctor Who* story *The Sun Makers*] and it was on my recommendation that Mike was interviewed by David [Maloney] and got the Vila part. I had interviewed Sally Kayvene before. I had not worked with Gareth [Thomas] before, but faintly enough I had offered the part of Charles in *Survivors* to Gareth in the first series, and because he felt he was being typecast as a Welshman he turned it down. After that I remember suggesting to David that Gareth would be good as Blake."

Developing Interplay

Roberts believes that the decision to record the second episode first was perfectly valid. "This was a technique you often adopted in those days, and it's not a bad thing to do in a series. It means then that you're not confronting the problems the actors face when creating the characters for the first time, and creating the first episode which the viewer has to appreciate. As the stories were so different I'm not sure it made so much sense with *Blake's 7*, but it did mean we could develop interplay between the characters in the first episode. It meant Sally and Gareth could thrash out some of the problems about how they inter-related up front. Because episode one wasn't so wide-ranging they would have had less time to get it together, and might find that by the time they got to episode two they'd had the wrong foundations."

FOCUSING ON THE FUTURE

Pennant Roberts - Part Two

Avon, Blake and Vila on a terrorist mission in *Time Squad*

Photos © BBC Video



"It's nice to get that with your actors on an ongoing series before too much gets committed to camera.

"The oddity with *Blake's 7* was that Michael Briant's opening story was totally different in style to the rest of the series. Nation wrote the whole of the first series, and when the BBC accepted the proposal the commissioning time was quite tight, and he had to write like mad. Whilst the first episode was a philosophical piece, the second episode was very pragmatic and a way of establishing the *Liberator*."

However, by moving the production of *Spacefall* forwards, it did mean that not all of the necessary sets were available for use. "We had the main hours to build the [prison] shuttle, but we had very few man hours for building the *Liberator* which was needed for the end sequence of the second episode. So I think we built about two-thirds of the *Liberator* for that episode, and the main part was just a back-cloth. After episode three, the format settled down, with the *Liberator* being the stock set week after week."

One very imaginative set in *Spacefall* was the transit tunnel linking the prison ship and the *Liberator* — a brightly lit tube constructed out of inflated, billowing cloth. The sequences in which it was used were recorded on film at the BBC's own Ealing Film Studios.

"The tunnel was constructed out of silk, which had to be pumped up to its pressure, and then we'd knock off the pump to shoot dialogue, which meant that it was slowly subsiding. As there was no room for lamps inside it had to be lit from outside, and we were shooting in a hot September so we had all these big lights pointing at our tube, and when the temperature got to 110 degrees we would go outside and cool off! There were also some model shots, with Leslie Schofield falling out into space."

Interiors

Other interior scenes were also shot on film, including some set on the prison ship. Why would the director choose to do this, when one considers that the same sets were used in the video studio anyway? "It may have been to achieve the target; facilities come first and story considerations come second. If it meant that by achieving part of a sequence on film at Ealing that we would have less to do in television studio, we would do it. It was very much a case of the tail wagging the dog."



Gareth Thomas took the role of Blake after turning down *Survivors*

With the huge and impressive *Liberator* flight deck set to play with, Pennant Roberts was given the task of conveying the splendour of this alien vessel, although he resisted the temptation of utilizing the effective but time consuming camera crane. "We used the crane quite sparingly, just to establish it at the beginning. If you were doing the series now, you'd be more likely to take the studio for a longer period of time, and having put the *Liberator* up shoot those scenes for three episodes to get the most out of it. In those days you'd do the whole episode and finish in the two days, and that set was coming in and out all the time. Crane shots do take a certain amount of time to set up."

His strongest recollection of the fourth episode, *Time Squad*, is of the frustrating problems created by the BBC's own demarcation rules. The script required a full-size space shuttle to be parked inside the *Liberator*'s hold; inside it were frozen alien assassins. The shuttle was constructed by an external company, and delivered to Television Centre. "Outside contractors could bring the materials so far, and then the studio workers were responsible for it from that point on. They were only enabled to use certain dimensions of scenery, so we had to saw the wings off the spacecraft that

Roger Murry-Leach had designed, get it across the ringroad and stick them back on again."

Roberts chose to shoot some of that story with hand-held cameras, in order to achieve the subjective point of view of the assassins stalking Jenna. "It was easy to do, but the images from the cameras didn't match so you really need a reason to put a handheld shot in with a pedestal shot. But they were fine for a subjective point of view."

Space on a Shoestring

Blake's 7 has always been criticized, and sometimes unfairly, of being a showcase for cardboard sets and shabby models. Such comments fail to acknowledge the near-impossible circumstances in which the show was made, particularly the initial series, which was allocated a rather meagre budget. "The problems were basically planning," says Roberts. "Presumably the Head of Drama had decided that *Softly, Softly* had had its day, so all these slots were programmed into the computer for thirteen blocks every two weeks in the studio. They just put Terry Nation's space series in *Softly, Softly*'s place — something that was highly ambitious.

"Thankfully the three directors had worked on *Doctor Who* and had some sort of notion of what planning was required. We said, 'Look, we've tackled *Doctor Who* with a hundred minutes in five studio days and a week's filming, we don't see we can do it in two studio days and a week's filming'. That extra half a day per episode was absolutely necessary."

Cutbacks were achieved by simplifying potentially complex effects. "It meant that the teleoperator effect had to be primitive in the extreme. We didn't know how many times we were going to be asked to do it, so its execution and time in the studio could not be long-winded, although we could dolly it up in post production. So the most basic we could do was line the camera up, put the actors in or take them out, and blurred the edges. Because of the time constraints we were making it less ambitious than was technically possible within the BBC at the time."

Special Defects

There was also a dilemma with the model shots that had been filmed by the Special Effects Department. Some of the end results were quite splendid, but attaining that outcome had not been easy. "They shot a lot of model filming which we just junked. There was so much compartmentalization in the BBC, and Special Effects would think 'If it says in the script spaceship moving away from the planet, it's our job to shoot that'. So they'd design the spaceship and shoot it.

Time Squad introduced Cally



"Then the designer of the studio sets was designing the interior, and it would have to be something that made sense for multi-camera shooting in a video studio, and that could be constructed with the man hours available for the series. I think we had to junk some of the model filming, and even then the exteriors didn't look anything like the interior."

With episodes churned out week after week, the director recalls that individuals at all levels on the show were attempting to meet deadlines against all odds. "In one week in the first season the poor actors worked on five different episodes, with rehearsing for two different episodes at one time, filming for a third, and picking up sequences for another. I think it was the week between Christmas and New Year."

Short Changed

"Terry Nation was extremely stretched towards the middle of the series, because his deadline was getting tighter and tighter. It was episode eleven (*Bowery*) where Terry handed in the first draft and it had a running time of about twenty eight minutes, and he said he didn't have any more time to spend on it. [Script Editor] Chris Boucher and myself brought in an extra character and fleshed out some of Terry's ideas and teased it out in rehearsals and even on the day of recording. We had TP McKenna [portraying Sarkoff] listening to half of *Blow the Wind Sowerly* — just to make up some time, to get it up to 49 minutes 30 seconds!"

Jenna (Sally Knyvette) and Avon (Paul Darrow) on the offensive in *Spacefall*



Director Pennant Roberts Photo © G. S. Edwards

Bowery also involved a chase sequence with a vintage car — which probably also helped pad the minimal script. The car itself was obtained by the prop buyer, and was treated very carefully for a scene in which it was required to crash. "There was a bit of magic driving but we were off the main road for that, so the danger was minimized. It had to crash through a barrier made of plywood, which wouldn't damage the car too much."

David Richardson

(Next issue, in the final part of this interview, Pennant Roberts discusses his work on *Doctor Who*.)

